

March 2016

Volume One (Birgit Krohn Albums)

Birgit Krohn (1881-1972)

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	Awag do Cypane	- - 7.
	Bryllupsmarsch til ppa	- - 2.
	Barn maskerade	- - - 17.
	Den förste viol (vals)	- - 9.
	Den sorgelig vise	- - - 24.
	Festpreuden Rheinländer	- 26.
	Fryskelepolka do	- - - 27.
X	Harmonika vise do	- - - 26.
	Himmlerketen vals.	- - 4.
X	Kjærlighedsvals.	- - - 11.
	Kräsarvals	- - - 13.
	Kalkunvals	- - - 14.
	Kadetpolka	- - - 22.
	La Scandinave mazurka	- 19.
	La Moissine do	- - 20.
	Mazurka til frk Bader	- 21
X	Myosotis vals.	- - - 10
X	Pride of the ball vals	- 12
	Pimenadepolka	- - - 23.
	Reveille of Vajpamareg	- 1
	Stars and Stripes march	3.
	Solbrigs sang i Peer Gynt	16.
	Saa erdt vals.	18
X	Toreador vals	- - - 8.
X	Venezia vals.	- - - 5
X	Versmälte Lieb.	
	Valse lute	- - 15.

Udvalg af de nyeste Musikalier

udkomne paa

Brødrene Hals's Musikforlag, Christiania.

Nedenstaaende Musikalier sendes franco til Udenbysboende mod Indsendelse af de respective Beløb.

Noderne leveres ogsaa gjerne til Gjennemsyn.

For Piano tohændig.

- The Hals's Album:** Hals's collection of Norse National Music. Ny Udgave. . . 3.00
Indhold: 52 National- og Folkesange, Kompositioner af Grieg, Kjerulf, Ole Olsen, Sinding, Elling, Fru Grøndahl o. fl. Smukt Arrangement for Piano med underlagt norsk og engelsk Tekst.
- Das Hals-Album:** Eine Sammlung Norwegischer Nationalklänge . . . 3.00
Indhold: De smukkeste Nationalsange, Folkesange og Folkedanse samt Kompositioner af forskellige Norske Komponister.
Med Norsk og Tysk Text. Elegant Udstyr med Titelblad i 16 Farver.
- Album, Norske Marscher.** Marscher af 2den Brigades Repertoire. Nyt Oplag 1.50
Indhold: Reveljen og Tappenstregen samt 7 populære Marscher.
Heftet er udstyret med et smukt Billede af 2den Brigades Musikkorps.
- Bayer, Jos.: Wiener Café-Polka** . . . 0.75
Brillant Dansepolka. Elegant Udstyr.
- Cappelen, Chr.: Op. 22. Tre Pianostykker.** 2det Oplag . . . 1.00
Romance. Elegie. Humoreske.
- Cappelen, Chr.: Op. 22. No. 2. Elegi** . . . 0.50
- Czibulka, Alphons: Op. 356. Liebestraum nach dem Balle. Intermezzo** . . . 1.00
Heimgekehr: vom Balle schlummert sie ein. . .
Träumend erblickt sie ihn, dem sie in dieser Ballnacht ihr junges Herz gewidmete.
Efter Originalens femtiende Tusinde. Da capo Nummer for alle Orchestere i Ind- og Udlandet.
- Czibulka, Alphons: Op. 374. La Coquette Gavotte** . . . 1.00
Componistens nyeste Succes. Taknemmeligt Foredragsnummer.
Titelblad i elegant italiensk Udstyr.
- Deacon, Charles: Dream Memories (Sweet Seventeen). Waltz on Lindsay Lennox's popular Song.** Med populær engelsk Text . . . 1.00
Londoner Sæsonens sidste Succes, i England solgt over 80,000 Expr.
- Den norske Armes: Revelje og Tappenstreg** . . . 0.50
- Gillet, Ernest: Loin du bal (Fjernt fra Ballet). Intermezzo** . . . 0.75
Lamento (Klage) . . . 0.75
Brise du Soir . . . 1.00
Efter „Loin du bal“ kolossale Succes, er enhver Anbefaling af disse melodiske, iorefaldende Kompositioner overflødig. De kan spilles af enhver.
- Hall, Marie: Bølgespil** . . . 0.75
- Henriques, Robert: Op. 9. Løse Blade** 1.00
Lied. Scherzino. Epilog.
- Henriques, Robert: Op. 11. Miniatures (Barnlige Scener)** . . . 1.50
Vuggesang. Reisende Musikanter. Fortrolig Meddelelse. Den lille Spillemager. Den første Dansetime. „Der var engang —“. Bedstemors Spiderok. Aa hva? Tinsoldaternes Marsch.
- Holst, Elling: Skumringsmusik** . . . 1.50
10 smaa, lette Pianostykker.
- Ivanovici: Donauwellen. Vals** . . . 0.70
Ny, smukt udstyret Udgave.
- Kjerulf, Halfdan: Elegi (Efterladt Arbejde)** . . . 1.00
Hoffrøken Marie Garben tilegnet. Heftet er smukt udstyret med et udmærket Billede af Komponisten.
- Komzák, Karl: Ta-ra-ra-bum-de-ra. Marsch** . . . 0.50
Verdens Succes!
Over Motiver af den populære Engelske Sang af samme Navn.
Med original Wiener Tekt af Carl Lorentz.

- Kullak, Th.: Op. 62. Kinderleben, leichte Stücke** . . . 0.75
Kleine Erzählung. Die Wanduhr. Sonntagsmorgen. Spielchen auf der Wiese. Wiegenlied. Tänzchen im Freien. Schifflin auf dem See. Grosse Parade. Vögelchens Tod. Die Mühle am Bach. Schlittschuhlauf. Das Abendglöcklein.
- Lambert, Leon: Op. 20. Ti Norske Folkemelodier.** Med lette Fantasier. Compl. . . 2.25
Hvert Nr. Særskildt . . . 0.75
- Lange, Gustav: Op. 265. Erika, Tonstück** 1.00
- Lie, Sigurd: Fire Pianostykker** . . . 1.50
(Digteren Vilhelm Krag tilegnet.)
- Lund, Signe: Op. 9. Fire Pianostykker.** 2det Oplag . . . 1.00
Nocturne, Melodi, Berceuse og Mazurka.
- Lund, Signe: Valse brillante** . . . 1.00
Signe Lunds Pianokompositioner er paa det bedste anbefalede af Edv. Grieg.
- Moszkowski, Moritz: Op. 15. No. 1. Serenata** . . . 0.75
- Nepo, Alb.: Op. 11. Suite antique** . . . 1.50
Prelude. Menuet. Air. Rigaudon.
Taknemmelige Foredragsnummere af midtels Vanskelighed.
- Olsen, Ole: Papillons (Sommerfugle) Concertetude** . . . 1.00
Da Capo Nummer fra Erika Nissens, Agathe Grøndahls og Martin Knutzens Koncerter.
- Ole Olsen Album: 11 udvalgte Pianokompositioner** . . . 2.00
Af dette populære Album udkom atter et nyt Oplag.
Indhold: Humoreske. Serenade. Orientalisk Vals. Fanitull. Berceuse. Mazurka. Gavotte. Sarabande. Sørgemarsch. Ritornell. Valse Caprice.
- Ole Olsen Album No. 2: 5 nye Pianokompositioner** . . . 1.50
Indhold: Intermezzo. Sagn. Stampestubben. „Opritschniker“ (Russisk Marsch).
- Scharwenka, Xaver: Op. 3. No. 1. Polsk Dans** . . . 0.75
- Schütt, Edouard: Op. 25 No. 8 og 10. Bluettes en forme de Valse** . . . 1.00
- Schytte, Ludv.: Børneklaverskole** . . . 2.00
- Sinding, Christian: Skizze** . . . 0.75
- Suppé, Fr. v.: Ouv. til „Dichter und Bauer“** . . . 0.75
- Teich, Otto: Die Holzauction** . . . 0.50
Rheinländer med humoristisk, tysk Tekst.
- Thodberg, Inga: Festfryd-Galop** . . . 0.50
- Thomé, Francis: Op. 39. Pizzicato** . . . 1.00
— Op. 45. Menuet, Es dur . . . 1.00
- Ursin, Martin: Præparerende Pianoøvelser** 0.50
- Ursin, Nils: Tre gamle Danse** . . . 0.75
- Wormser: „Valse de Phrynette“ af Musikken til Pantomimen „L'Enfant prodigue“** 1.25
- Yradier, C.: La Paloma, spansk Serenade** 0.75
Enestaaende populær.

Aldre og nyere populær Danse-Musik.

Samtlige udkomne i flere Oplag.

Valse.

- Bonheur: Sweet Faces** . . . 1.00
- Borch: My Darling** . . . 1.00
- do. Bouton de Rose . . . 1.00
- Camors: Bid me good bye** . . . 1.00
- Desormes: Jouvence** . . . 0.75
- do. Valse gracieuse . . . 1.00
- Hansen: Fleurs de printemps** . . . 1.25
- Høg: Tøffeldanseren** . . . 1.00
- Ivanovici: Donauwellen** . . . 0.70
- Lane: Wedding Bells** . . . 1.00
- Lowthian: Myosotis** . . . 1.00
- do. Venezia . . . 0.50
- do. Saionara . . . 1.00
- Krause: Tanti Vals** . . . 1.00
- Strandberg: Saisonen kommer** . . . 0.75
- Søderberg: Barnets Vals** . . . 0.50
- Sørby: Bonton** . . . 1.00

Polka og Rheinländer.

- Bayer: Wiener Café-Polka** . . . 0.75
- Desormes: Longchamp-Polka** . . . 0.50
- do. Feu-Marsch-Polka . . . 0.75
- do. Yum-Yum-Rheinländer . . . 0.50
- Görner: Elfentanz-Rheinländer** . . . 0.75
- Hansen: Karneval-Polka** . . . 0.50
- do. Damernes Rheinländer . . . 0.25
- Lindholm: Hvorfor ikke? Polka** . . . 0.50
- Norman: Bonne humeur-Polka** . . . 0.75
- Peglow: Festfreuden, Rheinländer** . . . 0.50
- Strandberg: Emilie-Rheinländer** . . . 0.50
- Teich: Die Holzauction, Rheinländer** . . . 0.50

Mazurka og Galop.

- Desormes: Vive Paris, Galop** . . . 0.75
- Hansen: Philippine-Galopp** . . . 0.50
- do. Nathalie-Mazurka . . . 0.50
- Ganne: La Czarine-Mazurka** . . . 0.75
- Norman: Draaberne, Mazurka** . . . 0.75
- Thodberg: Festfryd-Galop** . . . 0.50
- Strandberg: Anna-Mazurka** . . . 0.50

For Piano firehændig.

- Czibulka, Alphons: Op. 356. Liebestraum nach dem Balle. Intermezzo** . . . 1.50
- Gillet, Ernest: Loin du bal. (Fjernt fra Ballet.) Intermezzo** . . . 1.50
- Brise du Soir . . . 1.25
- Olsen, Ole: Ouverture til „Svein Uræd“** 1.00
- Yradier, C.: La Paloma, Spansk Serenade** 1.00

Piano og Violin.

- Czibulka, Alphons: Op. 356. Liebestraum nach dem Balle. Intermezzo** . . . 1.50
- Gillet, Ernest: Loin du bal. (Fjernt fra Ballet.) Intermezzo** . . . 1.50
- Lamento (Klage) . . . 1.25
- Brise du Soir . . . 1.25
- Hoel, A.: 4 Danse for Violin solo.** . . . 0.50
- Knutzen, Harald: Mazurka** . . . 1.00
Herr Organist Chr. Cappelen tilegnet.
- Olsen, Ole: Suite af Musikken til „Svein Uræd“** . . . 1.50
Indhold: Vaarstemning. Drøm. Alvedans. Solefaldssang.
- Søderberg, W. Th.: Op. 34. Tarantella** . . . 1.00
- Op. 42. Romance . . . 0.75
- Op. 46. Gondolsang . . . 0.75
- Op. 47. Elegi . . . 0.75
- Ursin, Nils: 5 gamle Danse, arr. af Martin Ursin** . . . 1.25

Piano og Violoncel.

- Czibulka, Alphons: Op. 356. Liebestraum nach dem Balle. Intermezzo** . . . 1.50
- Gillet, Ernest: Loin du bal. (Fjernt fra Ballet.) Intermezzo** . . . 1.50
- Lamento (Klage) . . . 1.25

Piano og Cornet.

- Gillet, Ernest: Lamento (Klage)** . . . 1.25

For Orgel eller Harmonium.

- Cappelen, Chr.: Op. 26. 40 korte, lette og melodiske Præludier til Brug ved Guds-tjeneste eller Husandagt** . . . 1.50

Musiktheori.

- Roques, Leon: Kortfattet Musiklære.** En bearbejdet, oversættelse fra fransk ved Johan Unger Wolff, cand. theol. . . 0.60
Med en kort fremstilling af akkordlæren ved oversætteren
Gjennemset og anbefalet af d'herrer organist Chr. Cappelen og komponist Ole Olsen.

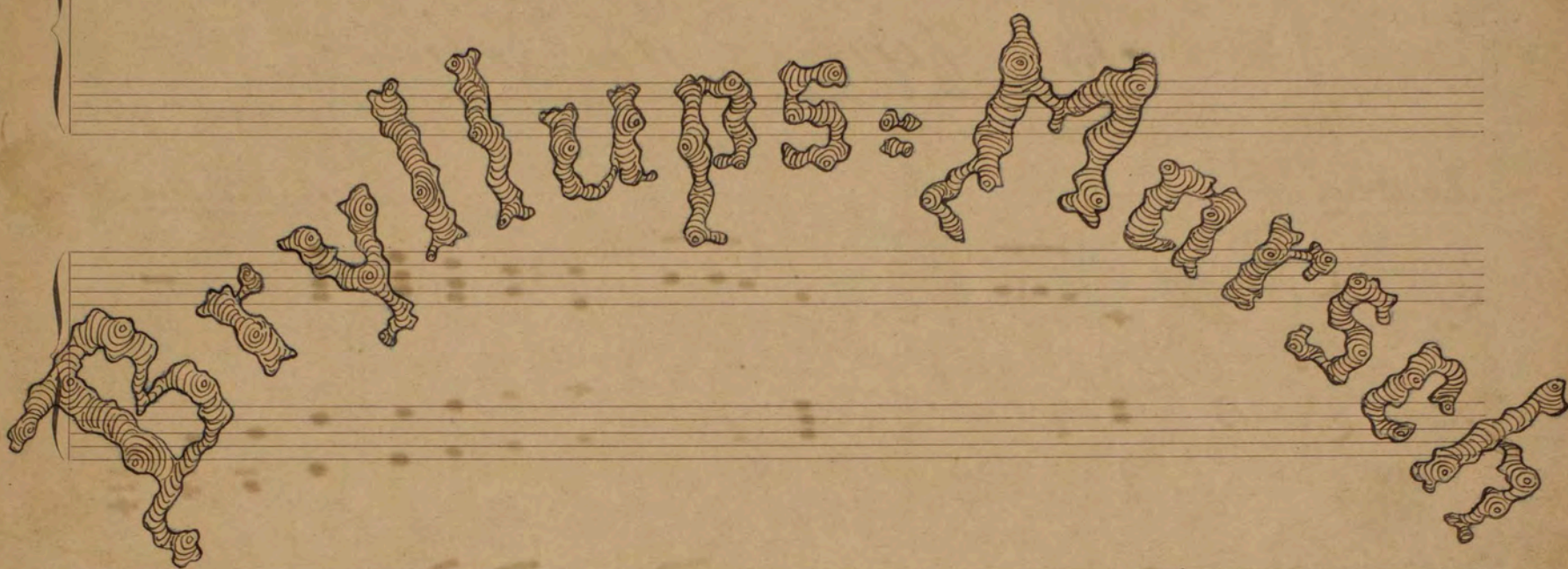
Reveille.

Piano.

The musical score for 'Reveille' is written for piano in 6/8 time. It consists of six systems of music, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The score begins with a forte (*f*) dynamic in the bass staff, while the treble staff starts with a piano (*p*) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass staff often plays chords and single notes, while the treble staff plays more melodic lines. The score concludes with a final cadence in the bass staff.

Tappenstreg.

The musical score for "Tappenstreg." is written in 6/8 time and consists of six systems of piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic marking. The third system concludes with the word "Fine." The fourth system starts with a forte (*f*) dynamic and includes a trill (marked with a '3') in the right hand. The fifth system contains a repeat sign. The sixth system ends with the instruction "Da Capo al Fine." The notation includes various chords, single notes, and rests, with some notes beamed together in groups.



Filegnet

Anna og Hans Krohn

5^{te} Marts 1895.

af

Kristofer Rustem.

Bryllups-Marsch.

Maestoso.

Kristofer Rusten.

Handwritten musical score for "Bryllups-Marsch" by Kristofer Rusten. The score is written on five systems of grand staves (treble and bass clef). It begins with a "Maestoso." tempo marking and a key signature of one flat. The first system includes a forte (f) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system includes a first ending bracket. The fourth system includes a forte (f) dynamic and a second ending bracket. The fifth system continues the piece. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Handwritten musical score for a piano piece, first system. The music is written on two staves (treble and bass clef) in 4/4 time. The key signature has one flat (B-flat). The first measure contains a whole note chord with a first ending bracket. The second measure contains a whole note chord with a second ending bracket. The piece concludes with a double bar line and the word "Fine." written in cursive.

Trio.

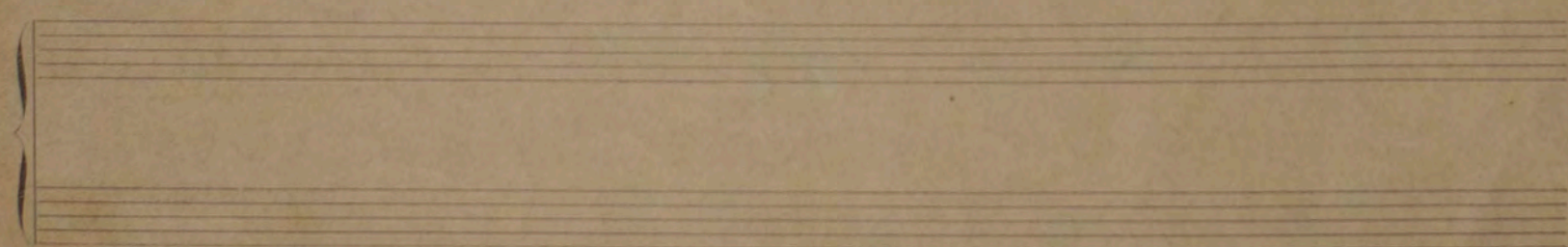
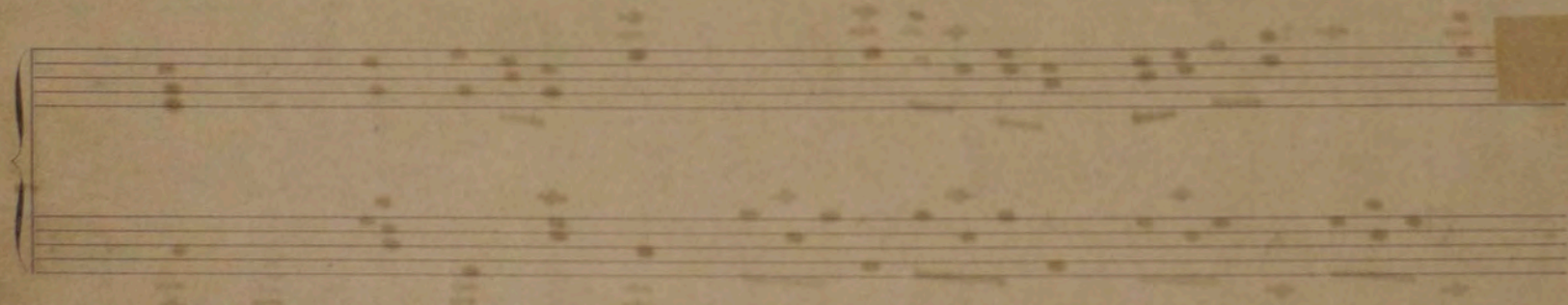
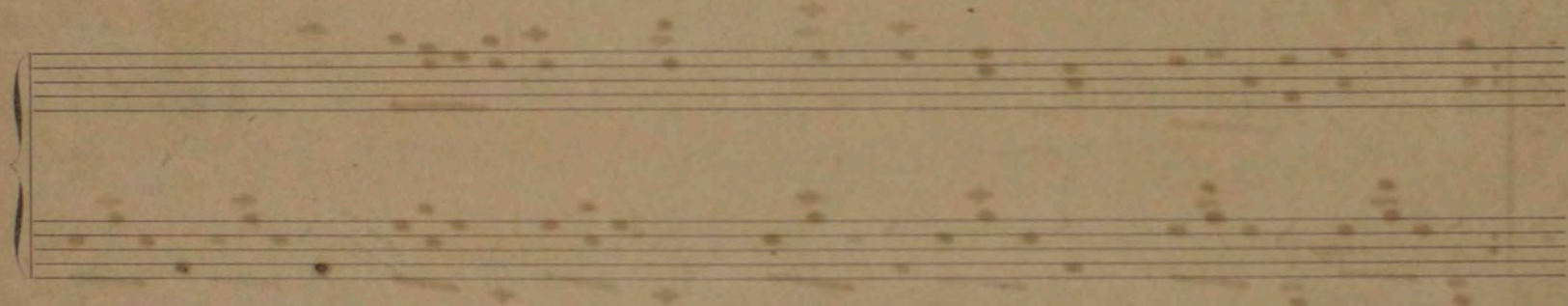
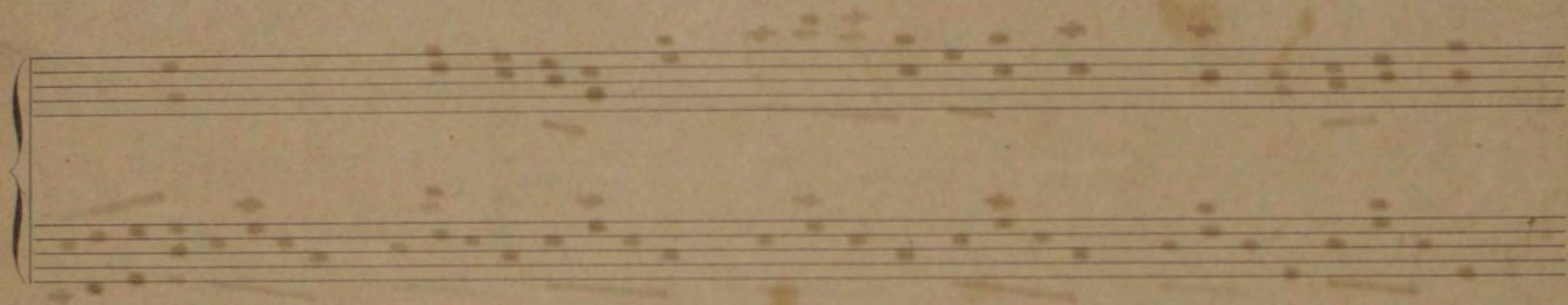
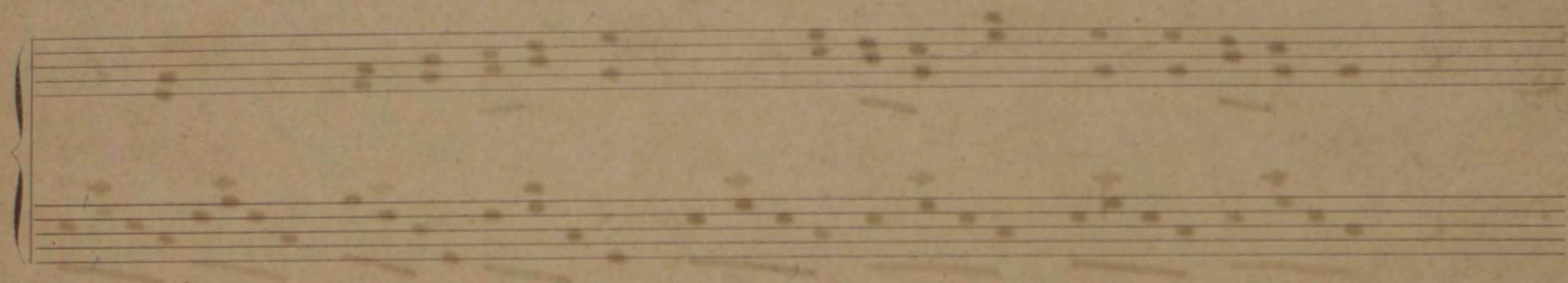
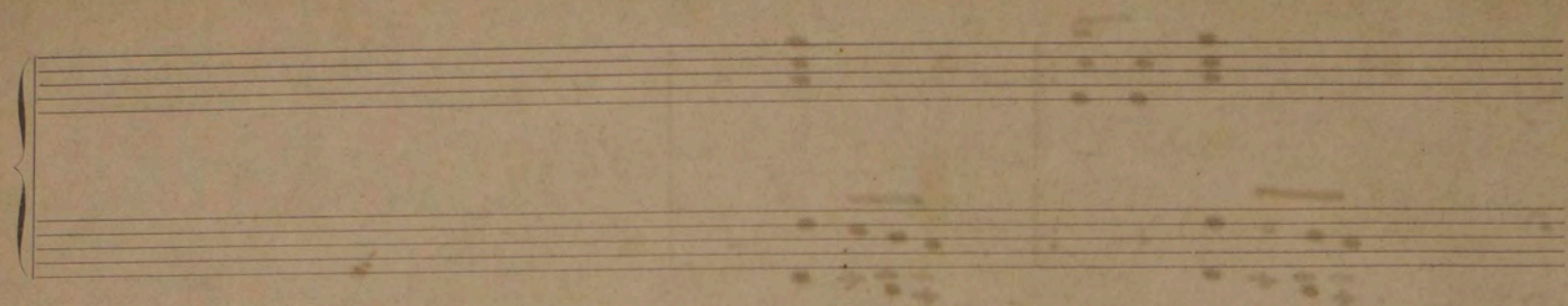
Handwritten musical score for a piano piece, second system. The music is written on two staves in 7/8 time. The key signature has one flat. The first measure is marked with a piano (*p*) and dolce (*dolce*) dynamic. The piece concludes with a double bar line.

Handwritten musical score for a piano piece, third system. The music is written on two staves in 7/8 time. The piece concludes with a double bar line.

Handwritten musical score for a piano piece, fourth system. The music is written on two staves in 7/8 time. The piece concludes with a double bar line.

Handwritten musical score for a piano piece, fifth system. The music is written on two staves in 7/8 time. The piece concludes with a double bar line.

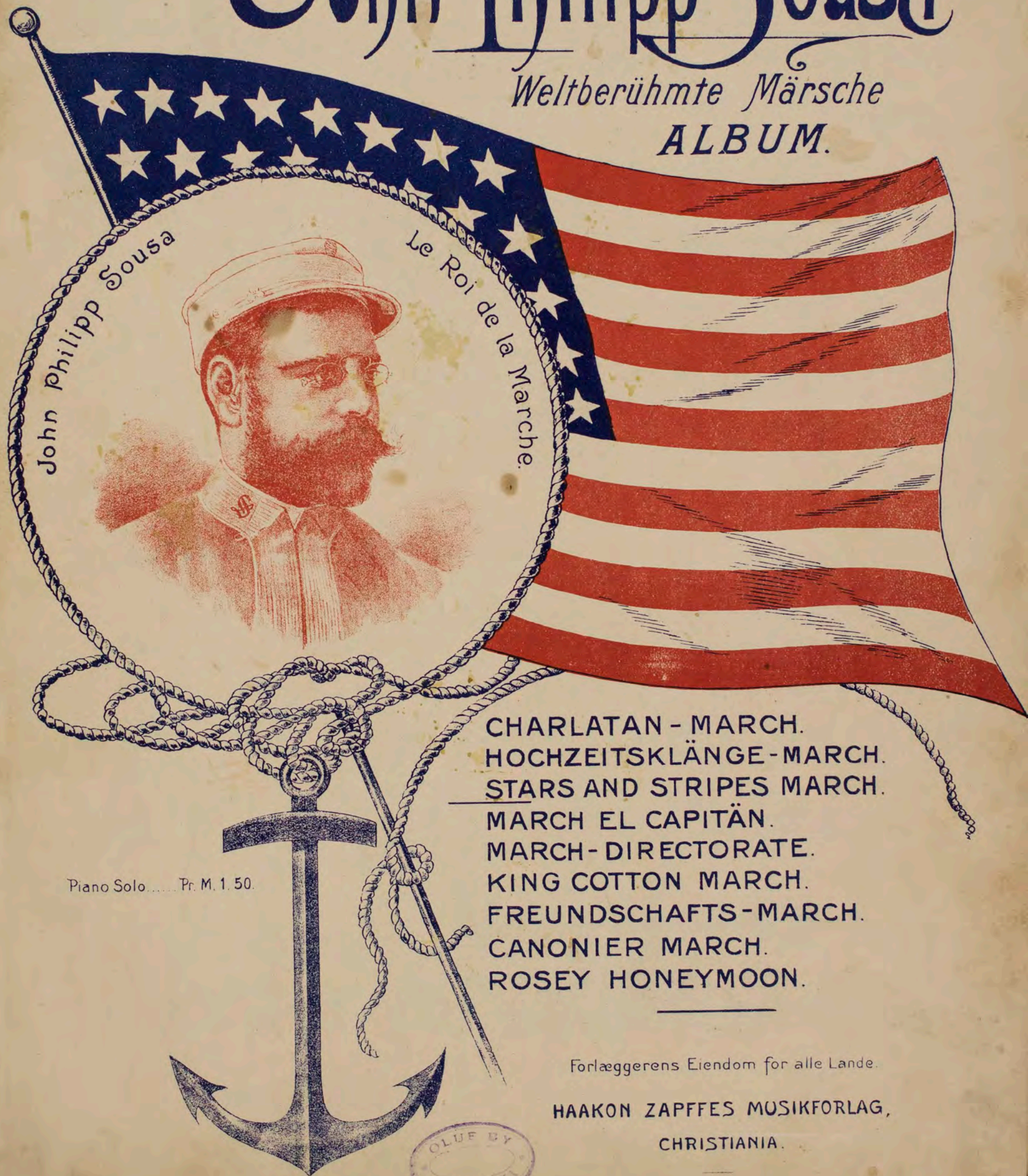
Handwritten musical score for a piano piece, sixth system. The system is empty, with the instruction "Da Capo al Fine." written in cursive across the staves.



3. 13. Møller

John Philipp Sousa

Weltberühmte Märsche
ALBUM.



Piano Solo..... Pr. M. 1. 50.

CHARLATAN - MARCH.
HOCHZEITSKLÄNGE - MARCH.
STARS AND STRIPES MARCH.
MARCH EL CAPITÄN.
MARCH-DIRECTORATE.
KING COTTON MARCH.
FREUNDSCHAFTS-MARCH.
CANONIER MARCH.
ROSEY HONEYMOON.

Forlæggerens Eiendom for alle Lande.

HAAKON ZAPFFES MUSIKFORLAG,
CHRISTIANIA.



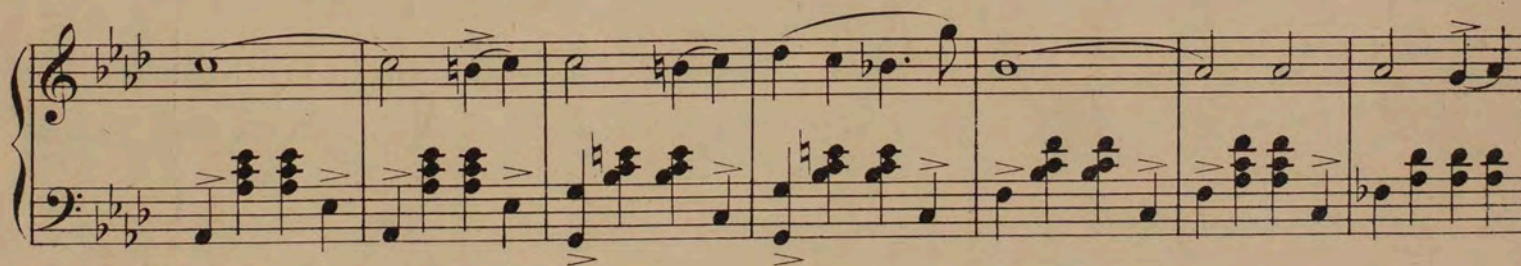
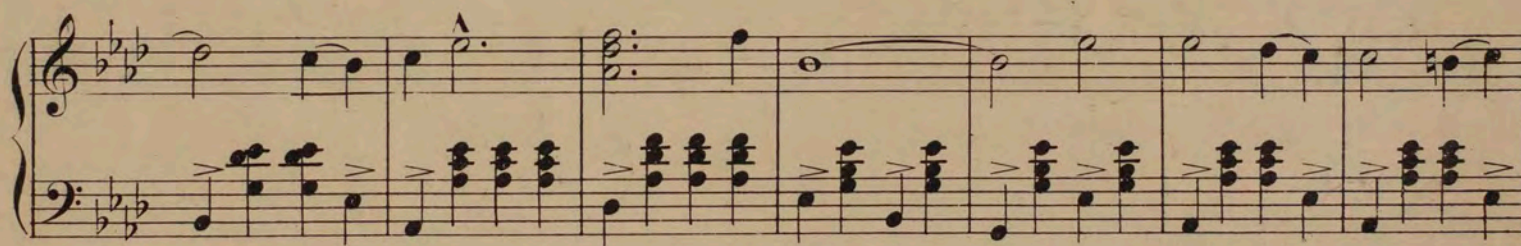
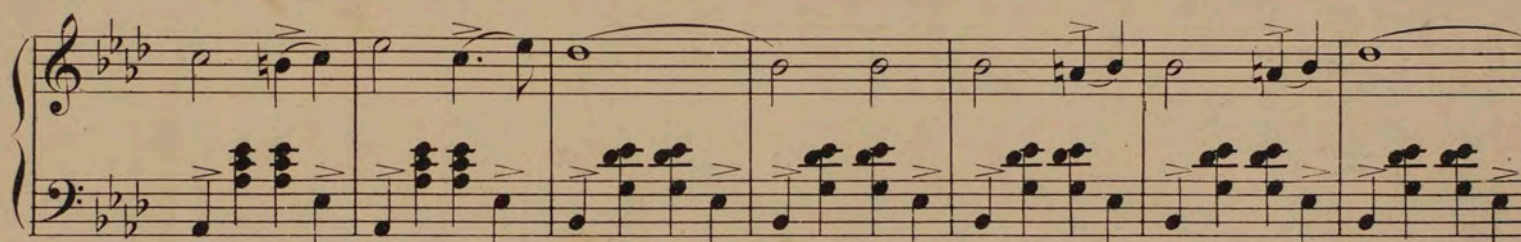
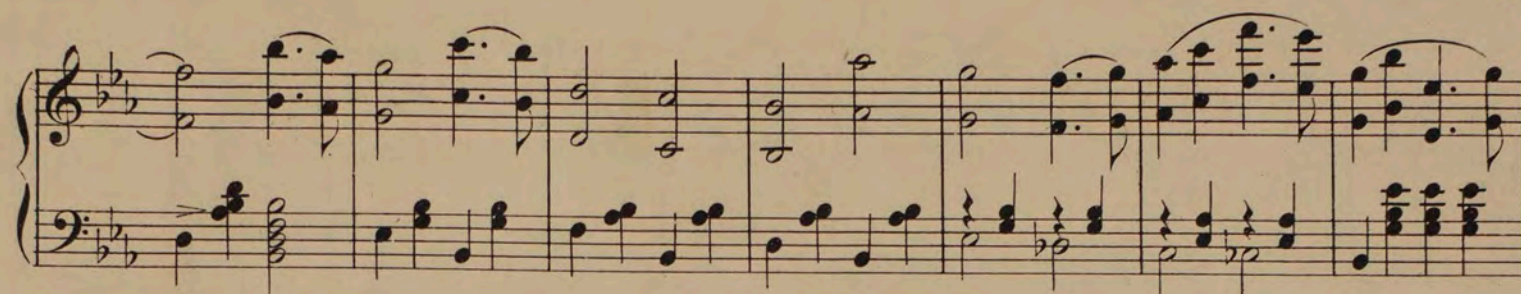
The Stars and Stripes Forever.

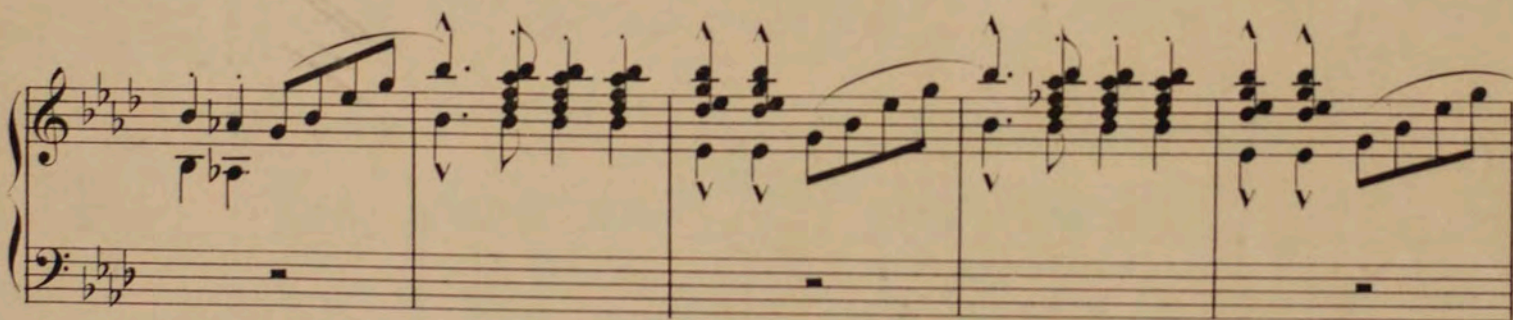
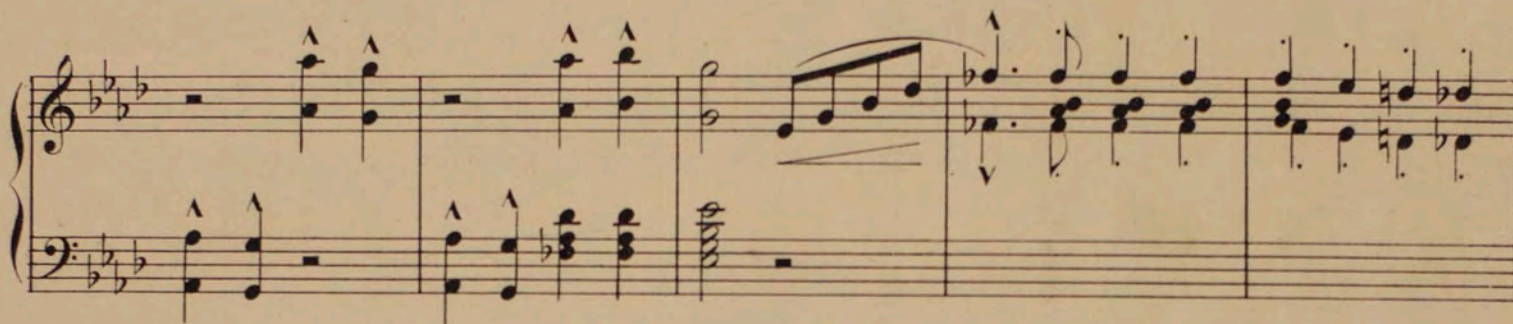
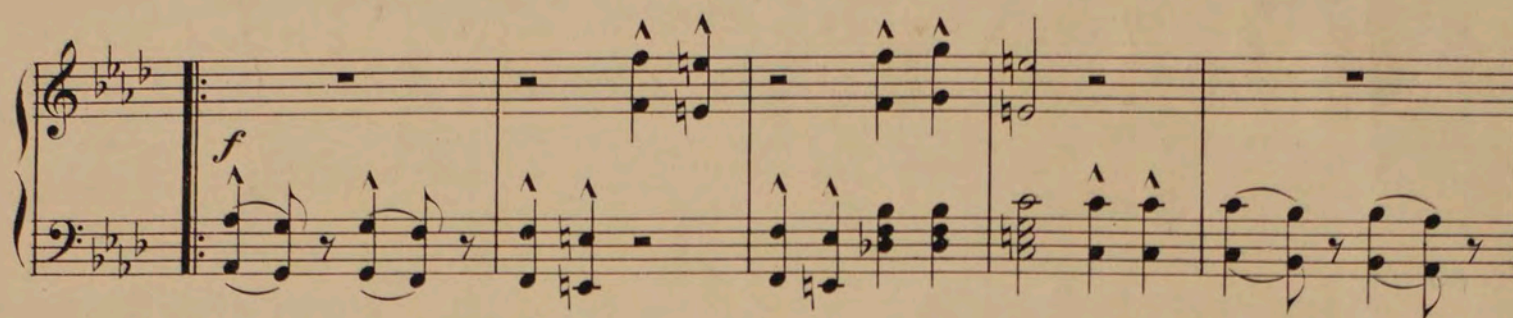
Sternenbanner.

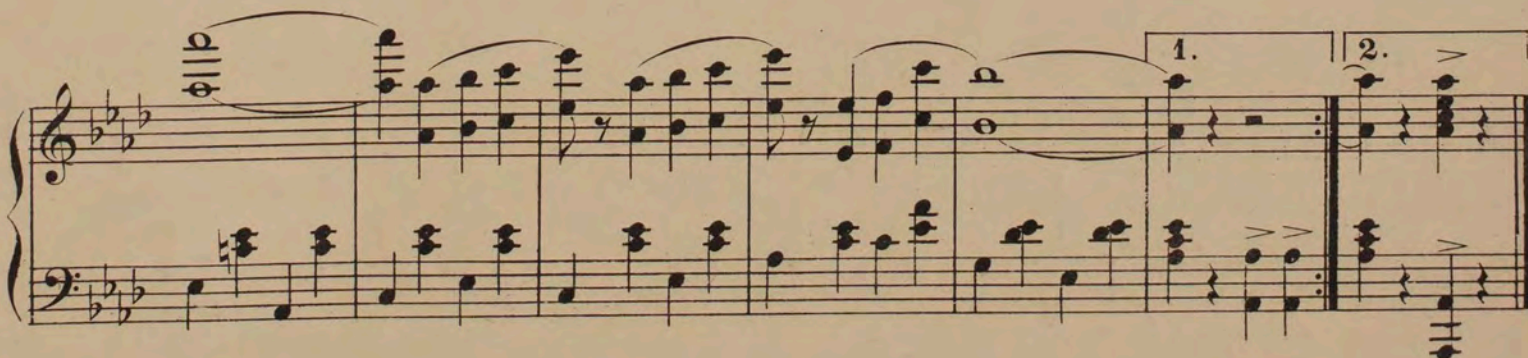
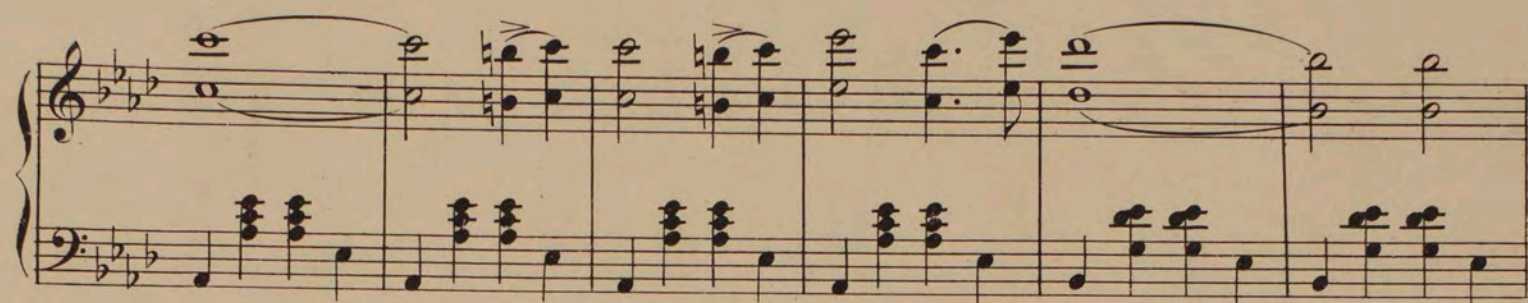
MARCH.

JOHN PHILIP SOUSA.

The musical score is written for piano and features five systems of music. Each system consists of a treble and bass staff joined by a brace. The key signature is B-flat major (two flats) and the time signature is common time (C). The score includes various musical notations such as eighth notes, quarter notes, and chords. Dynamic markings are used throughout: *ff* (fortissimo) appears at the beginning of the first system and at the start of the fifth system; *mf* (mezzo-forte) is used in the second system; *p* (piano) and *p leggiero* (piano, light) are used in the third system; *f* (forte) appears in the third and fourth systems. The fourth system includes first and second endings, marked with '1.' and '2.' respectively. The score concludes with a final chord in the fifth system.







DANDSEKOMPOSITIONER

AF

JOHANN, JOSEF OG EDUARD

STRAUSS.

Gavotte der Königin. Kr. Ø. 70

KVADRILLER:

Fledermaus Kvadrille 38
Giroflé-Girofla do. 85
Indigo do. 25
Juanita do. 70
Kvadrille over Melodier af
„Madam Angots Datter“ . . . 38
Quadrille ohne Titel 38
Theeblostm Kvadrille 25

MARSCHER:

Defileermarsch [Galopin] . . . 25
Frisch in's Feld! Marsch . . . 70
Fyrst Bariatsky do. 25
Parademarsch 25
Persisk Marsch 25
Radetzky do. 25
Ungarsk Kroningsmarsch . . . 25
Østrigsk Defileermarsch . . . 25

VALSE:

An der schönen, blauen Do-
nau, Vals 38
Do., let arrangeret 38
Aulalieder Vals 50
Bei uns z' Haus, do. 50
Das Leben ist doch schön, do. 75
Die Industriellen, do. 50
Du und Du, do. 50
Flyveskrifter do. 38
Gedankenflug do. 25
Giroflé-Girofla do. 85
Heitere Lebensbilder, do. . . 25
Italienischer Walzer 1
Juristenball-Tänze, do. 50
Karnevalsbilder, do. 50
Kennst Du mich? do. 1
Kuss-Walzer 1
Künstlerleben, Vals 50
Loreley Rheinklänge do. . . . 50
Ländlich, sittlich! do. 25
Manuskripter do. 38
Morgenblätter do. 38
Do., let arrangeret 38
Myrthenblüthen do. 1
Myrthensträusschen, do. . . . 75
Nordseebilder, do. 1
Paa Lagunerne, do. 1
Rosen aus dem Süden, do. . . 1
Rosen ohne Dornen, do. . . . 50
Schatz-Walzer 1
Sofie Vals 50
Tausend og en Nacht [In-
digo], do. 38
Til de akademiske Borgere, do. 38
Wein, Weib og Gesang, do. . 50
Wiener Blut, do. 67
Wiener Chronik, do. 50

Wiener Kinder, Vals Kr. Ø. 50
Wo die Citronen blühen, do. . . 50
Ætherdrømme, do. 38

POLKAER:

Alexandrine Polka 25
Alice do. 25
Annen do. 25
Do., do. [Nr. 3] 25
Aurora do. 25
Auroraball do. 25
Bahn frei, Schneltpolka 25
Bijoux Polka 25
Bluette do. 25
Burschenwanderung, Polka
française 70
Damen Souvenir Polka 25
Demi fortune do. 25
Diabolin do. 25
Die Kokette, do. 25
Eine neue Welt, do. 25
Eisele-Beisele-Sprünge, do. . . 25
Elektromagnetisk do. 25
Elise do. 25
Enfantillage do. 25
Etwas Kleines do. 25
Exeter do. 25
Figaro do. 25
Fortuna do. 25
Fra Børsen, do. 25
Frederikke do. 25
Freikugeln do. 25
Freudengruss do. 25
Haute Volée do. 25
Hermann do. 25
Im Krapfenwald'l, do. 25
Im Sturmschritt, do. 25
Inconnue do. 25
Kathinka do. 25
Kleine Chronik [En lille For-
tælling], do. 25
Kreuzfidel Polka 25
Leichtes Blut, do. 25
Louischen do. 25
Lucifer do. 25
Lust'ger Rath, do. 25
Lustig im Kreise, do. 25
Maria Taglioni do. 25
Maskenzug do. 25
Moulinet do. 25
Nachtigall do. 25
Neujahrs do. 25
Nimm sie hin, do. 25
Ohne Aufenthalt, Polka franç. 25
Olga Polka 25
Paa fri Fod, do. 25
Patronesse do. 25
Péle-mêle do. 25

Piefke und Pufke do. sammen
med Damen Souvenir Polka . . 25
Pizzicato do. 25
Reiselust do. 25
Salon do. 25
Satanella do. 25
'S giebt nur a Kaiserstadt, do. 25
Schabernack do. 25
Schlaraffen do. 25
Shawl do. 25
Soldatengruss do. 25
Souvenir do. 25
Sympathie do. 25
Sängerlust do. 25
Tanz-Regulator do. 25
Tik-Tak do. 38
Ulla do. 25
Unter Donner und Blitz, Schnell-
polka 38
Viktoria Polka 25
Violette do. 70
Vom Donaustrande, do. 1
Wiedersehen do. 1
Wiener-Kreuzer do. 1
Wildfeuer do. 25

POLKA-MAZURKAER:

Aus der Heimath, Polka-Maz. . 25
Champêtre do. 25
Die Emanzipierten, do. 25
Die Galante, do. 25
Die Libelle, do. 25
Edelweiss do. 25
Ein Herz, ein Sinn, do. 25
Fantasiblmchen do. 25
Frauenherz do. 25
Herzenstelegraf do. 75
Isblomster do. 25
La Varsoviana, do. 25
Liebchen, schwing Dich, do. . . 70
Liebeszauber do. 25
Nachtveilchen do. 25
Schön Rothraut, do. 1
Serenade do. 25
Stadt und Land do. 25
Wilde Rose, do. 25

GALOPPER:

Figaro Galop 25
Jugendfeuer do. 25
Karriere do. 25

STRAUSS-ALBUM.

10 udvalgte Dandse af Johann,
Josef og Eduard Strauss
An der schönen, blauen Donau, Vals. 1
Tik-Tak, Schnell-Polka. Schabernack
Polka. Frauenherz Polka-Mazurka.
La Fille de Mme. Angot, Kvadrille.
Wiener Blut, Vals. Serenade Polka-
Mazurka. Im Sturmschritt, Schnell-
Polka. Kleine Chronik (En lille For-
tælling), Polka. Fledermaus Kvadrille.

KJØBENHAVN.

WILHELM HANSEN, MUSIK-FORLAG.

Künstlerleben.

INTRODUCTION.

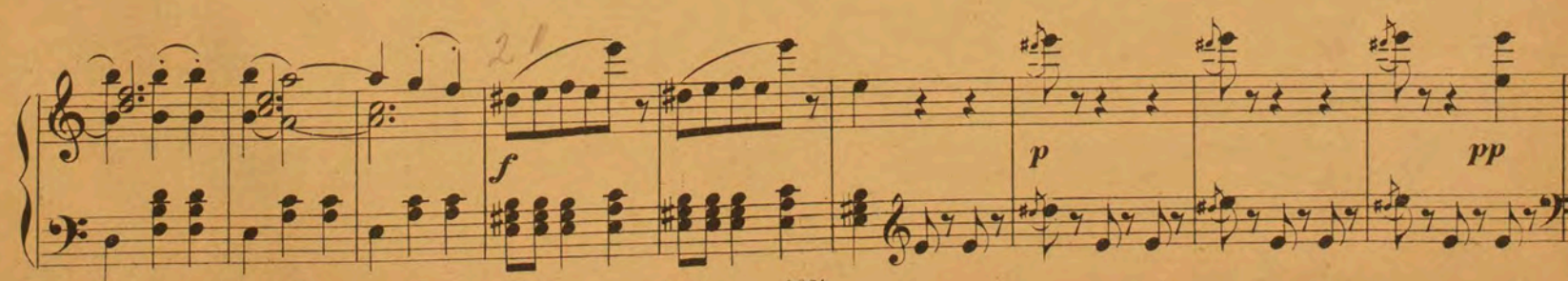
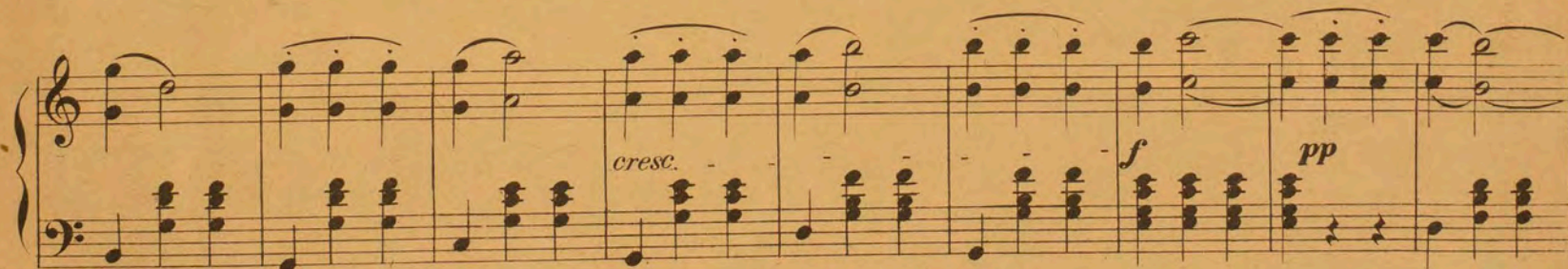
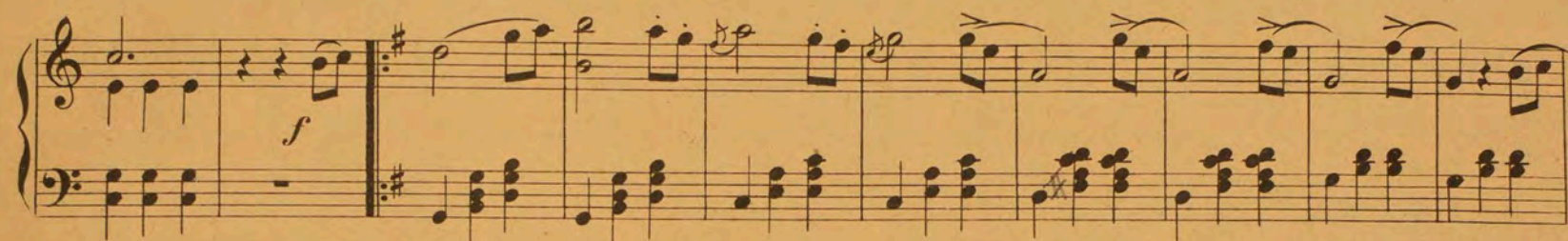
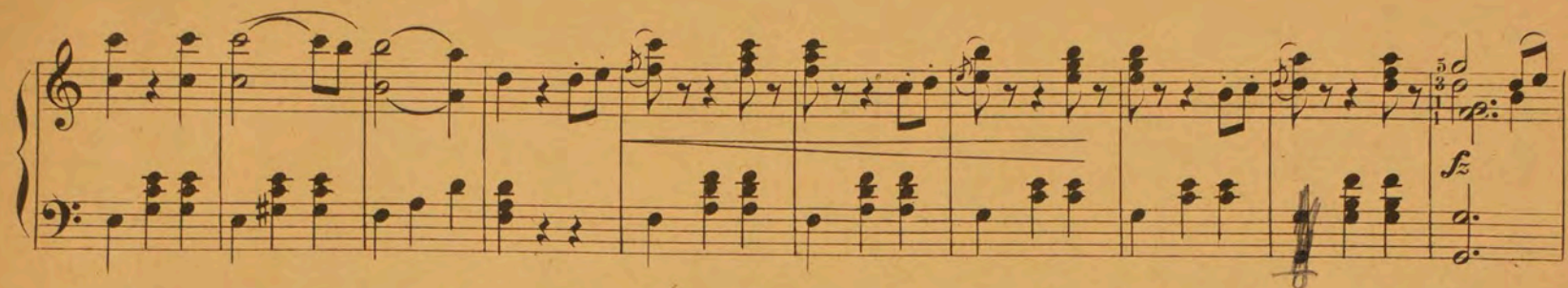
Andante moderato.

Kunstnarelif.

VALS.

Joh. Strauss.

The musical score is written for piano and violin. It begins with an introduction in 6/8 time, marked 'Andante moderato' and 'cantabile'. The piano part features a series of chords and arpeggios, while the violin part has a melodic line. Dynamics include *pp*, *p*, and *ppp*. The score then transitions into a waltz section, marked 'Tempo di Valse'. The piano part continues with chords, and the violin part has a more active melody. Dynamics include *pp*, *p*, and *ppp*. The score concludes with a final waltz section, also marked 'Tempo di Valse'. The piano part continues with chords, and the violin part has a melodic line. Dynamics include *pp*, *p*, and *ppp*.



First system of musical notation, featuring a treble and bass staff. The treble staff begins with a *pp* (pianissimo) dynamic marking, while the bass staff begins with an *f* (forte) dynamic marking. The music consists of chords and single notes.

Second system of musical notation, featuring a treble and bass staff. The treble staff begins with a *f* (forte) dynamic marking, followed by a *p* (piano) marking, and then a *pp* (pianissimo) marking. The bass staff begins with a *p* (piano) marking. The system includes first and second endings, with the second ending marked "Fine.".

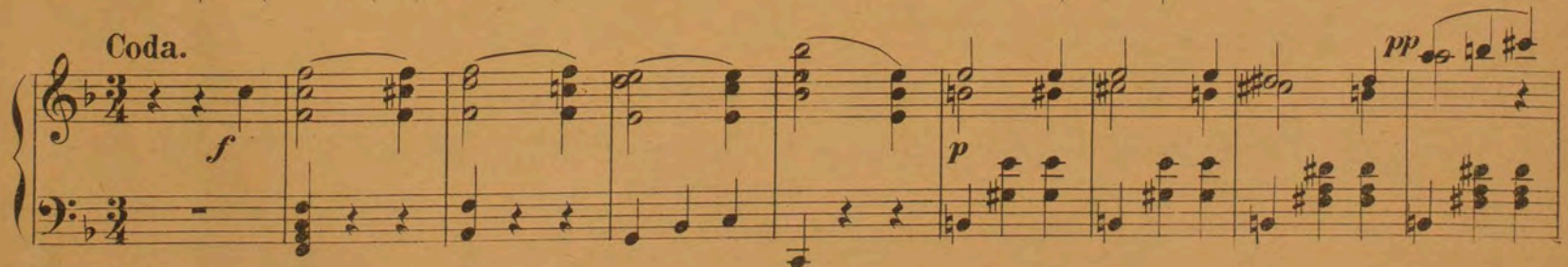
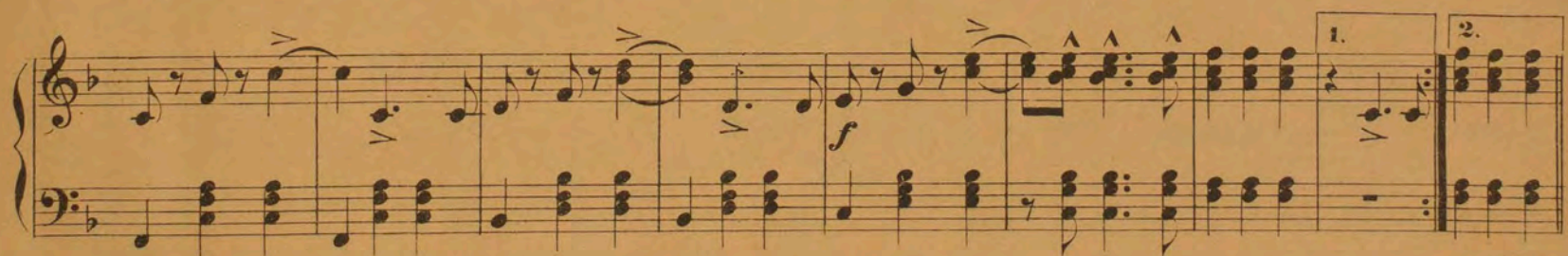
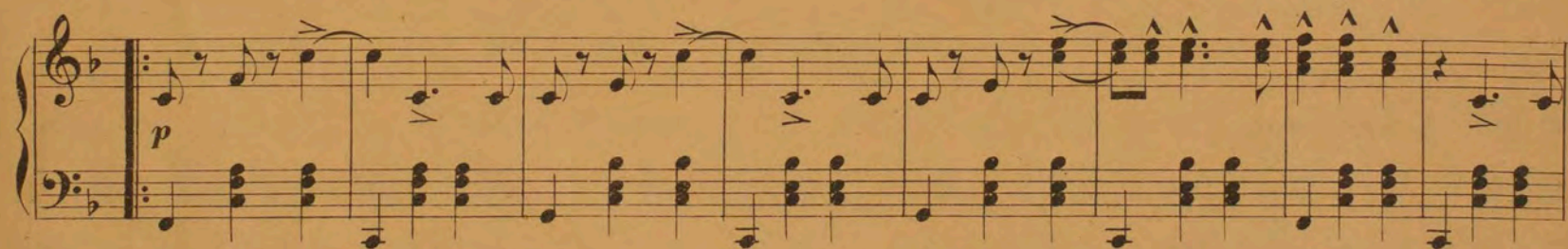
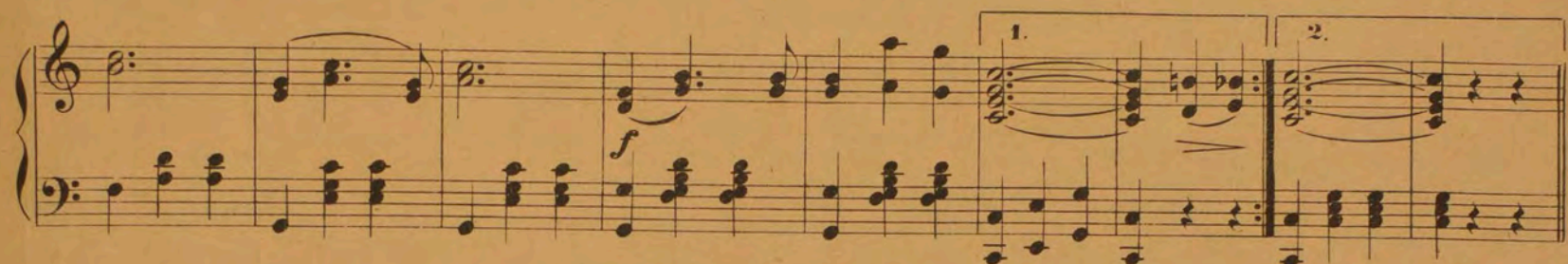
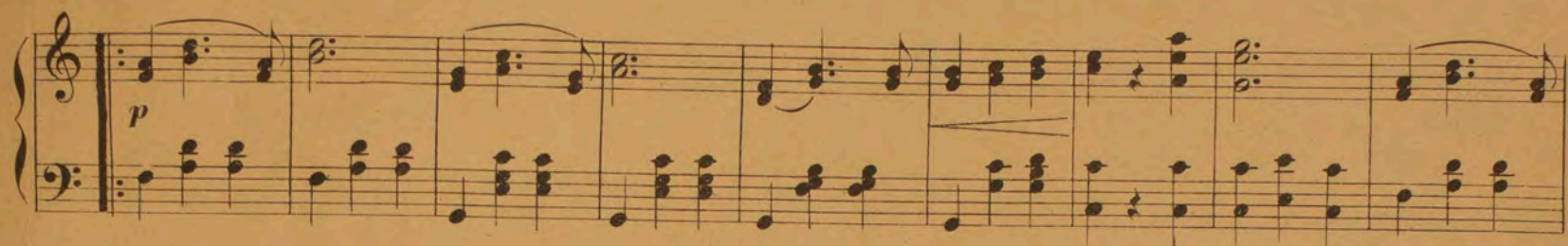
Third system of musical notation, featuring a treble and bass staff. The treble staff begins with a *p* (piano) dynamic marking, followed by a *p* (piano) marking. The bass staff begins with a *p* (piano) marking. The system includes first and second endings, with the second ending marked "Fine.".

Fourth system of musical notation, featuring a treble and bass staff. The treble staff begins with a *f* (forte) dynamic marking, followed by a *f* (forte) marking. The bass staff begins with a *f* (forte) marking. The system includes first and second endings, with the second ending marked "Fine.".

Fifth system of musical notation, featuring a treble and bass staff. The treble staff begins with a *f* (forte) dynamic marking, followed by a *f* (forte) marking. The bass staff begins with a *f* (forte) marking. The system includes first and second endings, with the second ending marked "Fine.".

Sixth system of musical notation, featuring a treble and bass staff. The treble staff begins with a *p* (piano) dynamic marking, followed by a *p* (piano) marking. The bass staff begins with a *p* (piano) marking. The system includes first and second endings, with the second ending marked "Fine.".

Seventh system of musical notation, featuring a treble and bass staff. The treble staff begins with a *f* (forte) dynamic marking, followed by a *p* (piano) marking, and then a *f* (forte) marking. The bass staff begins with a *f* (forte) marking, followed by a *p* (piano) marking, and then a *f* (forte) marking. The system includes first and second endings, with the second ending marked "Fine.".



Handwritten musical score for piano, consisting of seven systems of staves. The notation includes treble and bass clefs, various musical notes, rests, and dynamic markings such as *pp* (pianissimo) and *f* (forte). The score is written on aged, slightly yellowed paper. The first system begins with a treble clef and a key signature of one sharp (F#). The second system features a treble clef and a key signature of one flat (Bb). The third system has a treble clef and a key signature of one sharp (F#). The fourth system has a treble clef and a key signature of one flat (Bb). The fifth system has a treble clef and a key signature of one flat (Bb). The sixth system has a treble clef and a key signature of one flat (Bb). The seventh system has a treble clef and a key signature of one flat (Bb). The score is written in a clear, elegant hand, typical of 19th-century musical notation.

This page contains seven systems of musical notation for piano, written in a historical style. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics used are *p* (piano), *f* (forte), *pp* (pianissimo), *ff* (fortissimo), and *Led.* (likely *Ad lib.*). The music features complex textures with many chords and rapid passages, particularly in the right hand. The page is numbered 7 in the top right corner.

p

f

pp

pp

f

f

ff

Led.

Ph. Fahrbach, jun.

neueste Tänze und Märsche.

Pianoforte zu 2 Händen.

- Nr. 1. Tivoli-Marsch. Op. 235. (4. Aufl.)
 2. Oliva, Polka-Mazurka. Op. 245. (3. Aufl.)
 3. Tanz-Jubilanten, Walzer. Op. 248.
 4. Kneip-Polka. Op. 249. (4. Aufl.)
 5. Landsturm-Galopp. Op. 250. (4. Aufl.)
 6. Herzensblümchen, Walzer-Rondo. Op. 251.
 7. Ein flotter Studio, Marsch-Polka. Op. 252. (30. Aufl.)
 8. Nur nicht spröde, Polka. Op. 254.
 9. Hallali, Quadrille. Op. 255. (2. Aufl.)
 10. Meerleuchten, Polka-Mazurka. Op. 256.
 11. Silberglöckchen, Polka. Op. 257. (2. Aufl.)
 12. Gruss an Breslau, Polka. Op. 259.
 13. Im Mondenlicht, Walzer. Op. 260. (4. Aufl.)
 14. Waldschneepfen, Polka. Op. 262. (3. Aufl.)
 15. Ausstellungs-Marsch. Op. 263. (8. Aufl.)
 16. Unter schattigen Kastanien, Mazurka. Op. 264. (6. Aufl.)
 17. Herzenskrisen, Walzer. Op. 266.
 18. Deutsche Frauen, Walzer. Op. 267. (3. Aufl.)
 19. Gruss an Riga, Polka. Op. 268.
 20. Hoch im Norden, Polka. Op. 269. (2. Aufl.)
 21. Blumengrüsse, Walzer. Op. 270. (2. Aufl.)
 22. Siebenmeilenstiefel-Galopp. Op. 271.
 23. Hippodrome-Quadrille. Op. 272.
 24. Alwine, Polka-Mazurka. Op. 273.
 25. All Heil! Polka. Op. 274.
 26. Eden-Walzer. Op. 275.
 27. Auf zur Jagd! Polka. Op. 276.
 28. Königs-Marsch. Op. 277. (4. Aufl.)
 29. Wiener Schwalben, Polka. Op. 278. (3. Aufl.)
 30. Valse des Séraphins. Op. 279.
 31. Eiffel-Marsch. Op. 280. (7. Aufl.)
 32. Valse aux flambeaux. Op. 281. (2. Aufl.)
 33. Du meine Welt, Mazurka. Op. 283.
 34. La Danse des Écus, Polka. Op. 284.
 35. Christine-Walzer. Op. 285.
 36. Lob den Wienerinnen, Walzer. Op. 286. (3. Aufl.)
 37. English spoken, Polka. 287.
 38. Schach-Quadrille. Op. 288.
 39. Arbeiter-Polka. Op. 289.
 40. Wie schön ist's beim Militär (Et Besög i Leiren), Marsch. Op. 290.
 41. „Les fontaines lumineuses“, Walzer. Op. 291.
 42. Cousi-Couça, Polka. Op. 292. (3. Aufl.)
 43. Massliebchen, Mazurka. Op. 293.
 44. Preiswerber, Walzer. Op. 294.
 45. „Intime“, Polka. Op. 295.
 46. Freie Kunst, Polka. Op. 299.
 47. Land meiner Träume, Walzer. Op. 300. (3. Aufl.)
 48. Ihr ganzes Glück! Polka. Op. 301.
 49. Waldrosen, Walzer. Op. 302.
 50. Gruss an die Sänger, Walzer. Op. 303.
 51. Souvenir à Madrid, Polka-Mazurka. Op. 304. (2. Aufl.)
 52. Sie, oder Keine, Polka. Op. 305.
 53. Im Generalstabs-Quartier, Marsch. Op. 306.
 54. Luxus-Steuer, Polka. Op. 307.

- Nr. 55. Bouquet Quadrille. Op. 308.
 56. Mit sechzehn Jahren, Polka. Op. 310.
 57. Flugtäubchen, Polka-Maz. Op. 311.
 58. Alexandra Polka-Maz. Op. 312.
 59. Tanz und Gesang mein Leben lang, Walzer. Op. 313.
 60. Luftschlösser, Walzer. Op. 314.
 61. Lebenslustig, Polka. Op. 315. (2. Aufl.)
 62. Burschenfahrt, Polka. Op. 316.
 63. Marche solennelle. Op. 317.
 64. Spring Flowers, Walzer. Op. 318.
 65. Mascarade-Quadrille. Op. 319.
 66. Deingedenken, Mazurka. Op. 320.
 67. Junges Blut, Polka. Op. 322.
 68. S'Waldveigerl (Violettes des bois), Polka-Mazurka. Op. 324.
 69. „In das Stammbuch einer Künstlerin“, Walzer. Op. 325.
 70. Five of Clock, Polka. Op. 326.
 71. Ade, mein Liebchen! Mazurka. Op. 327.
 72. Ehren-Quadrille. Op. 328.
 73. Schau, wie schlau, Polka. Op. 329.
 74. Lodernde Flammen, Walzer. Op. 330.
 75. Flirt Polka. Op. 331.
 76. Columbus-Marsch. Op. 332. (3. Aufl.)
 77. Helläug'lein, Polka-Mazurka. Op. 335.
 78. Ski-Sport, Galopp. Op. 338.
 79. Echo an der Donau, Walzer. Op. 342.

Pianoforte zu 4 Händen.

- Nr. 1. Tivoli-Marsch. Op. 235.
 2. Landsturm-Galopp. Op. 250.
 3. Ein flotter Studio, Marsch. Op. 252.
 4. Im Mondenlicht, Walzer. Op. 260.
 5. Waldschneepfen, Polka. Op. 262.
 6. Unter schattigen Kastanien, Mazurka. Op. 264.
 7. Ausstellungs-Marsch. Op. 263.
 8. Alwine, Polka-Mazurka. Op. 273.
 9. Eiffel-Marsch. Op. 280.
 10. Wie schön ist's beim Militär (Et Besög i Leiren), Marsch. Op. 290.

Pianoforte und Violine.

- Nr. 1. Landsturm-Galopp. Op. 250.
 2. Herzensblümchen, Walzer-Rondo. Op. 251.
 3. Ein flotter Studio, Marsch. Op. 252.
 4. Nur nicht spröde, Polka. Op. 254.
 5. Hallali, Quadrille. Op. 255.
 6. Meerleuchten, Polka-Mazurka. Op. 256.
 7. Im Mondenlicht, Walzer. Op. 260.
 8. Waldschneepfen, Polka. Op. 262.
 9. Ausstellungs-Marsch. Op. 263.
 10. Eiffel-Marsch. Op. 280.
 11. Wie schön ist's beim Militär (Et Besög i Leiren), Marsch. Op. 290.

Zither.

- Op. 245. 249. 252. (6 versch. Ausgaben) 260. 264. 268. 278. 284. 286. 289. 290. 293.

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Verschmähte Liebe.

Introduction.
Allegro.

Walzer.

PAUL LINCKE.

PIANO.

The Introduction is in 3/4 time, key of D major. It begins with a piano (p) dynamic and a forte (ff) dynamic. The music features a series of chords and arpeggios in the right hand, with a more active melody in the left hand. The tempo is marked Allegro. The piece concludes with a ritardando (rit.) and a mezzo-forte (m.d.) dynamic.

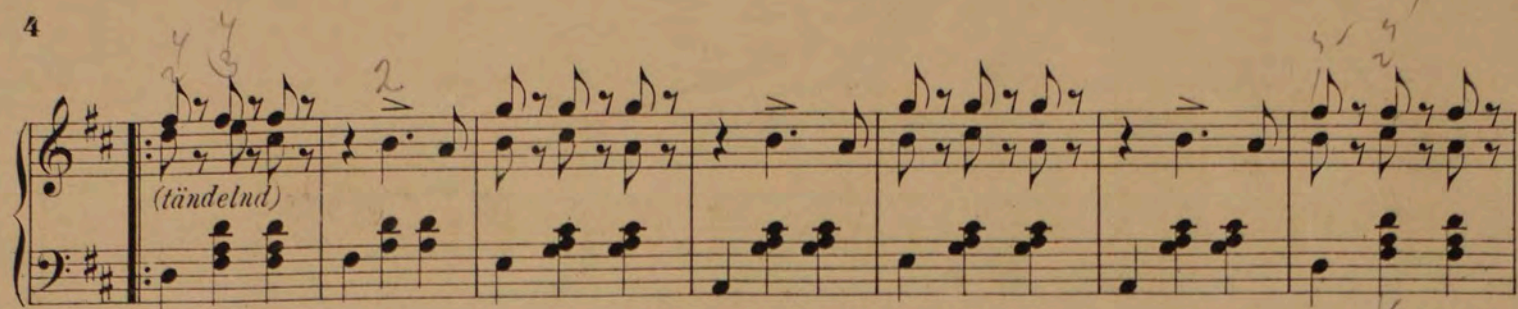
Andantino.

The Andantino section is in 6/8 time, key of D major. It begins with a piano (p) dynamic. The music features a series of chords and arpeggios in the right hand, with a more active melody in the left hand. The tempo is marked Andantino. The piece concludes with a final chord.

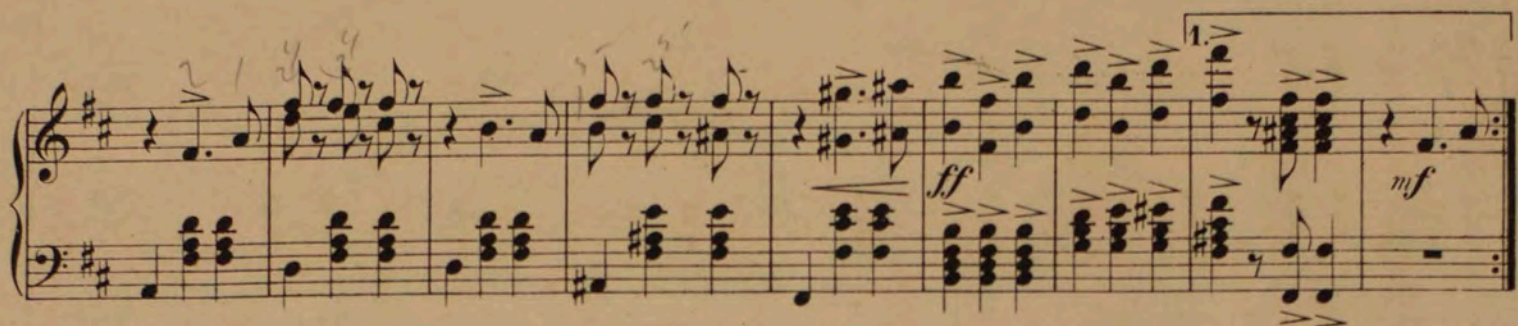
Presto.

Valse.

Nº I. *(Mit Empfindung.)*



First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, marked with accents and slurs. The bass clef staff provides a harmonic accompaniment with chords. The tempo/mood marking "(tändelnd)" is written below the treble staff.



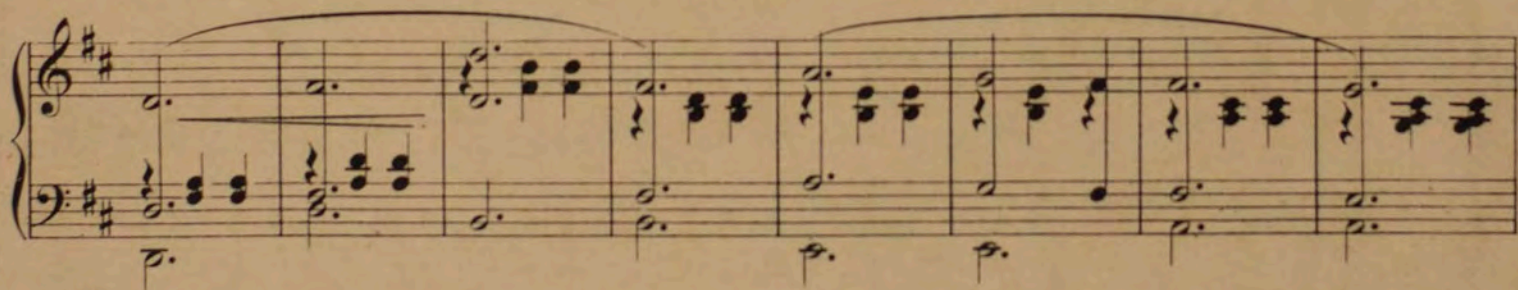
Second system of musical notation. The treble clef staff continues the melody, featuring a first ending bracket labeled "1." and a dynamic marking of *ff* (fortissimo). The bass clef staff continues the accompaniment. The system concludes with a dynamic marking of *mf* (mezzo-forte).



Third system of musical notation. The treble clef staff begins with a second ending bracket labeled "2." and continues with a melodic line. The bass clef staff features a piano (*p*) dynamic marking and provides a steady accompaniment.



Fourth system of musical notation. The treble clef staff continues the melodic line with various articulations. The bass clef staff maintains the accompaniment with chords and single notes.



Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment, with a piano (*p*) dynamic marking at the beginning.



Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment, with a piano (*p*) dynamic marking at the beginning.

Nº II.

Handwritten musical score for N° II, featuring piano and forte dynamics and expressive markings. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

The score is divided into six systems, each with a treble and bass staff. The key signature is one sharp (F#).

System 1: Treble staff begins with a treble clef and a key signature of one sharp. The bass staff begins with a bass clef and a key signature of one sharp. The first measure of the treble staff is marked *p* (piano) and *(leicht)* (lightly). The second measure is marked *mf* (mezzo-forte). The system ends with a repeat sign.

System 2: Treble staff begins with a treble clef and a key signature of one sharp. The bass staff begins with a bass clef and a key signature of one sharp. The first measure of the treble staff is marked *f* (forte). The second measure is marked *p* (piano). The system ends with a repeat sign.

System 3: Treble staff begins with a treble clef and a key signature of one sharp. The bass staff begins with a bass clef and a key signature of one sharp. The first measure of the treble staff is marked *p* (piano) and *(leidenschaftlich)* (passionately). The system ends with a repeat sign.

System 4: Treble staff begins with a treble clef and a key signature of one sharp. The bass staff begins with a bass clef and a key signature of one sharp. The first measure of the treble staff is marked *mf* (mezzo-forte). The second measure is marked *p* (piano). The system ends with a repeat sign.

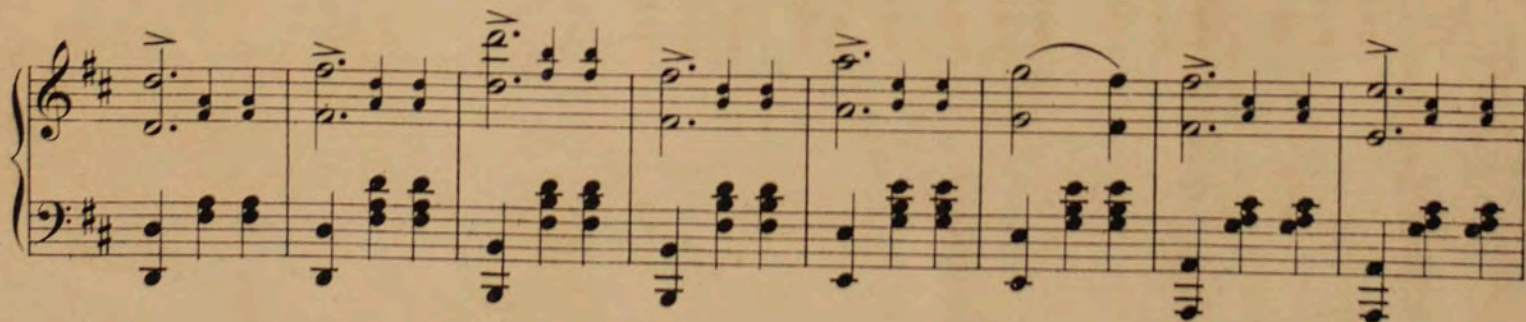
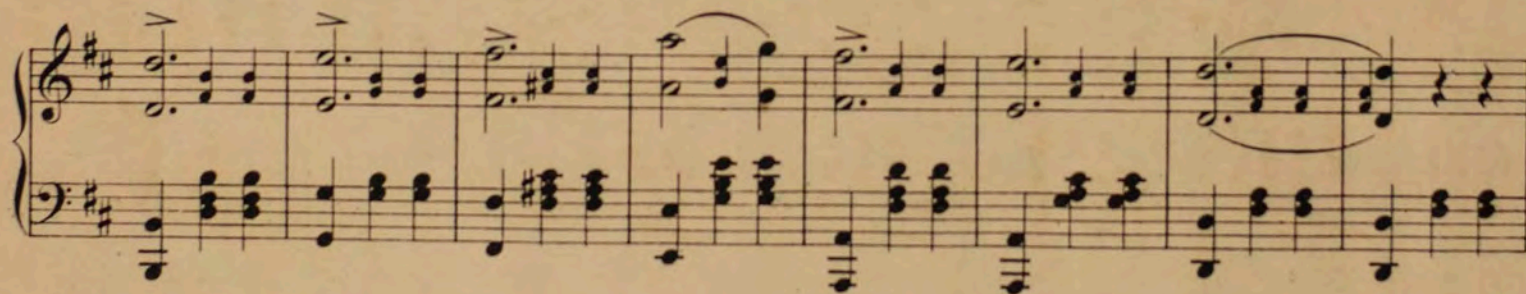
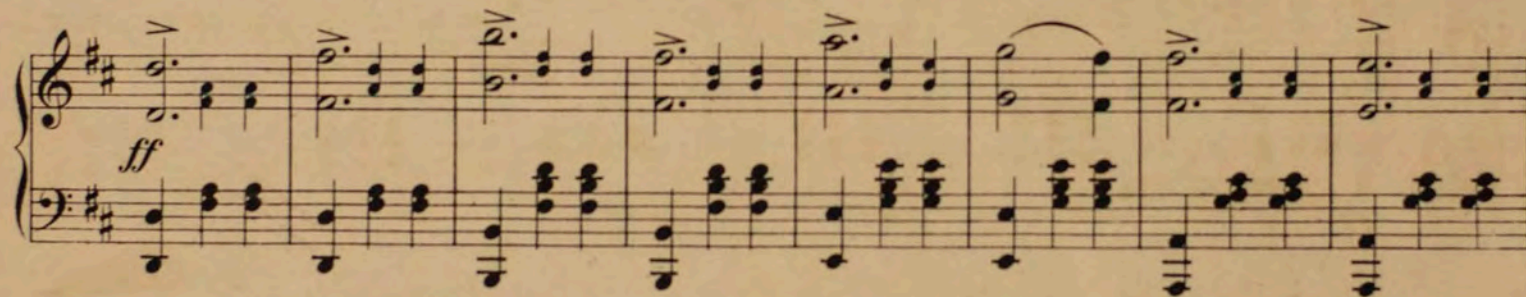
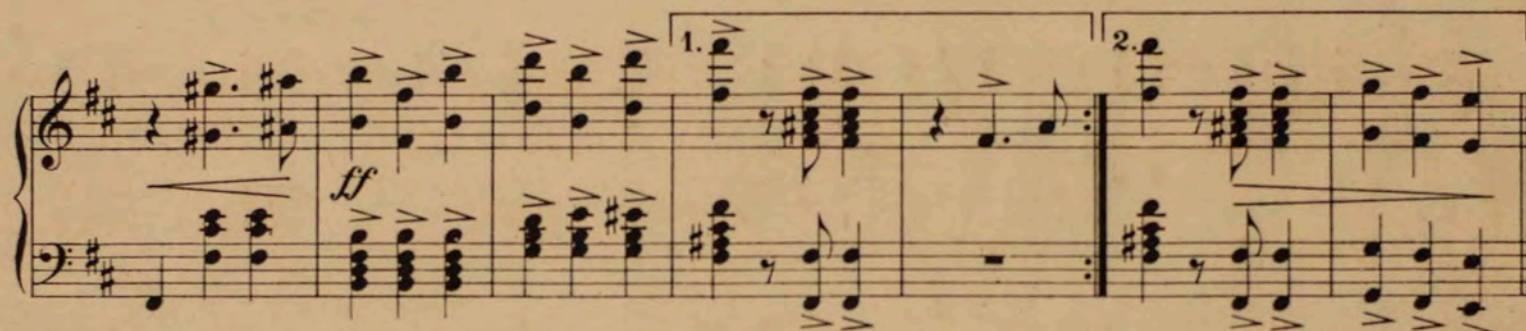
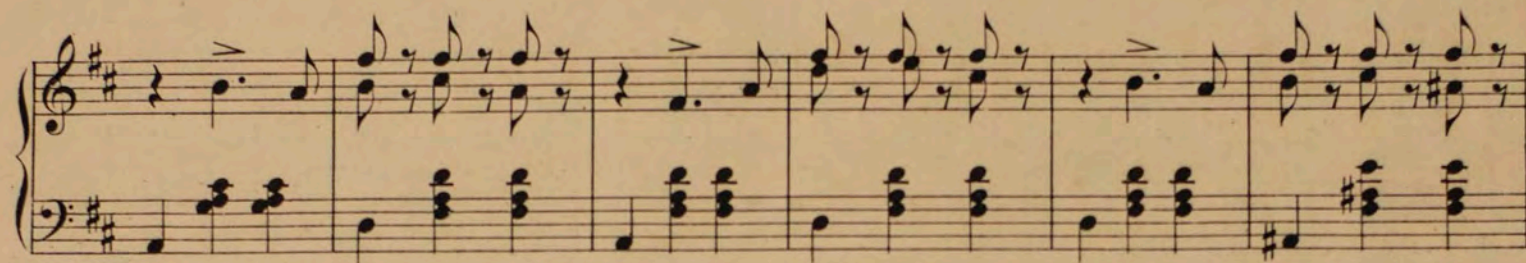
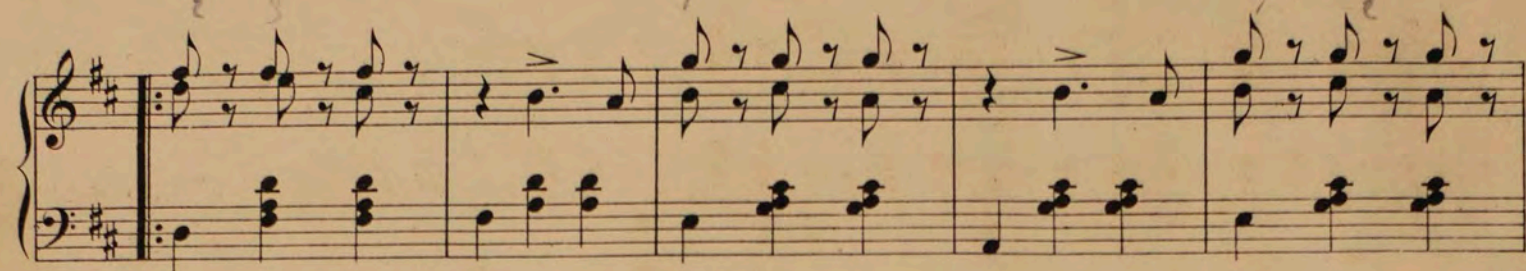
System 5: Treble staff begins with a treble clef and a key signature of one sharp. The bass staff begins with a bass clef and a key signature of one sharp. The first measure of the treble staff is marked *mf* (mezzo-forte). The second measure is marked *p* (piano). The system ends with a repeat sign.

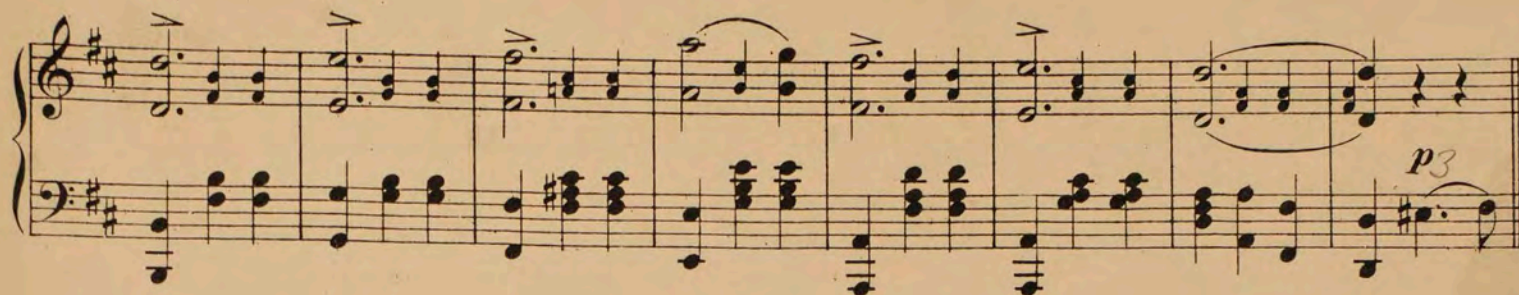
System 6: Treble staff begins with a treble clef and a key signature of one sharp. The bass staff begins with a bass clef and a key signature of one sharp. The first measure of the treble staff is marked *f* (forte). The second measure is marked *p* (piano). The system ends with a repeat sign.

No. III.

Handwritten musical score for No. III, featuring piano and forte dynamics, repeat signs, and performance instructions like "(Mit Verve)". The score is written in 3/4 time and includes various musical notations such as notes, rests, and fingerings. The piece is marked with *ff* (fortissimo) and *p* (piano) dynamics. The score is divided into two main sections, each with first and second endings. The first section ends with a repeat sign and a first ending. The second section ends with a repeat sign and a first ending. The score is written in a single system with two staves, treble and bass clef. The key signature is one sharp (F#). The tempo is marked with a quarter note. The score is written in a single system with two staves, treble and bass clef. The key signature is one sharp (F#). The tempo is marked with a quarter note. The score is written in a single system with two staves, treble and bass clef. The key signature is one sharp (F#). The tempo is marked with a quarter note.

Coda.

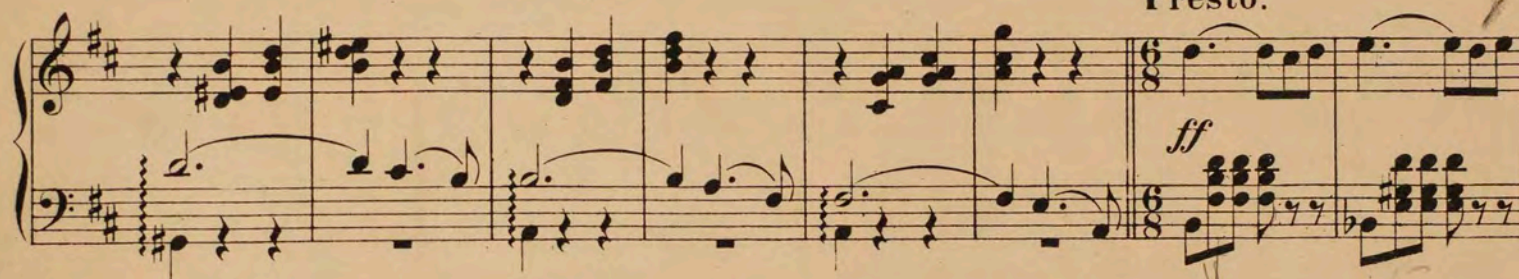




Langsam.



Presto.



L'istesso tempo.



Away to España

from "THE TOREADOR",

WALTZ



On Melodies
by
IVAN GARYLL
and
LIONEL MONCKTON,

W. GEORGE

Carl Kiefert

By

CARL KIEFERT.

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1

On Melodies by
Ivan Caryll and Lionel Monckton.

WALTZ.
From "The Toreador."

INTRODUCTION.

CARL KIEFERT.

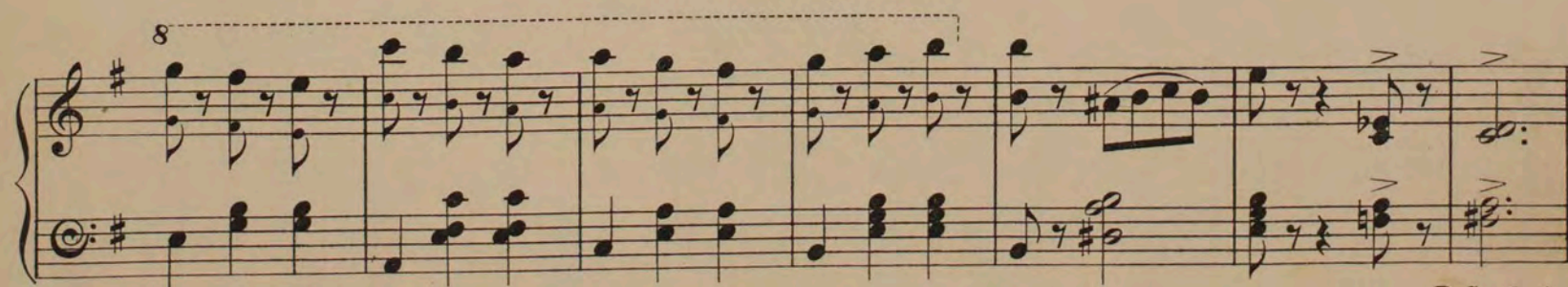
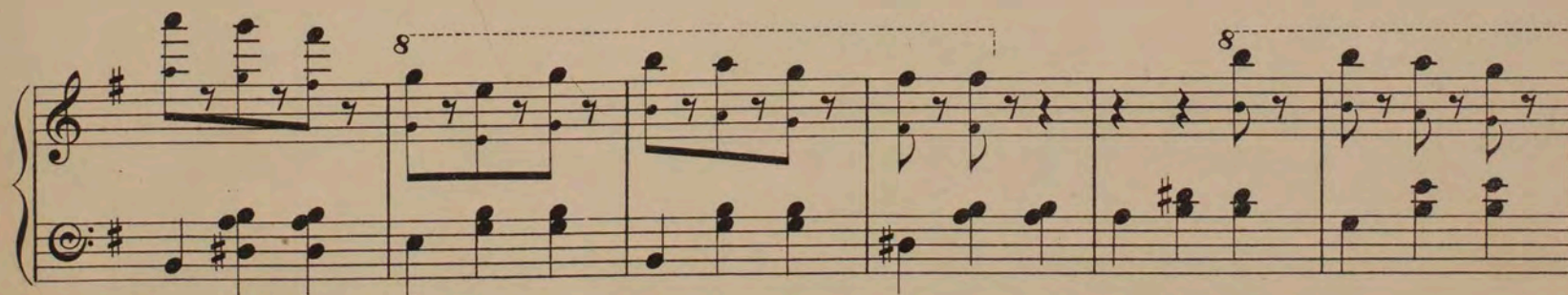
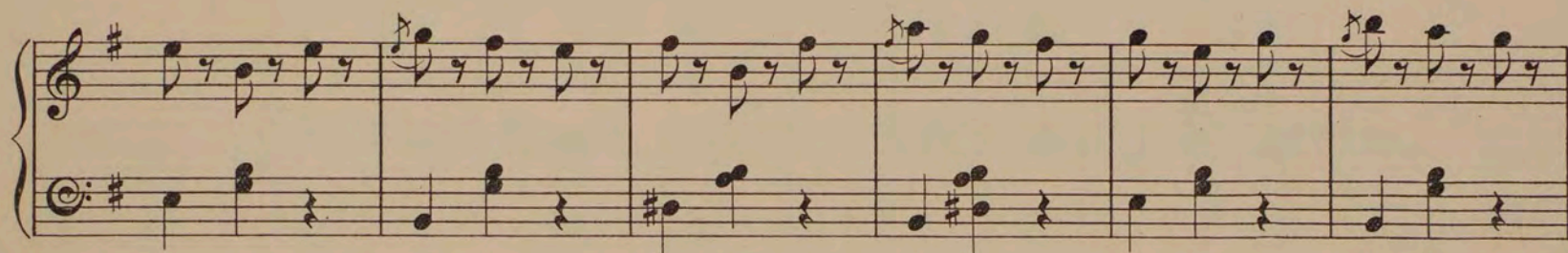
PIANO. Moderato.

The musical score is written for piano and consists of six systems of music. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Moderato' and the dynamics 'p' (piano). The first system contains 8 measures. The second system contains 8 measures, with a 'mf' (mezzo-forte) dynamic marking in the 6th measure. The third system contains 8 measures. The fourth system contains 8 measures. The fifth system contains 8 measures. The sixth system contains 8 measures, ending with a double bar line. The score features various musical notations including eighth notes, sixteenth notes, and chords, with some measures containing rests or specific articulation marks like accents and slurs.

1. *p*

cres:

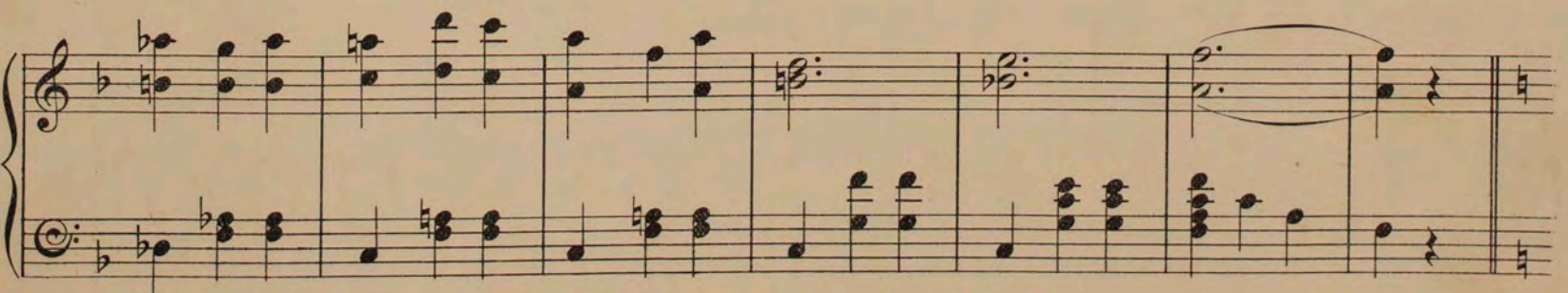
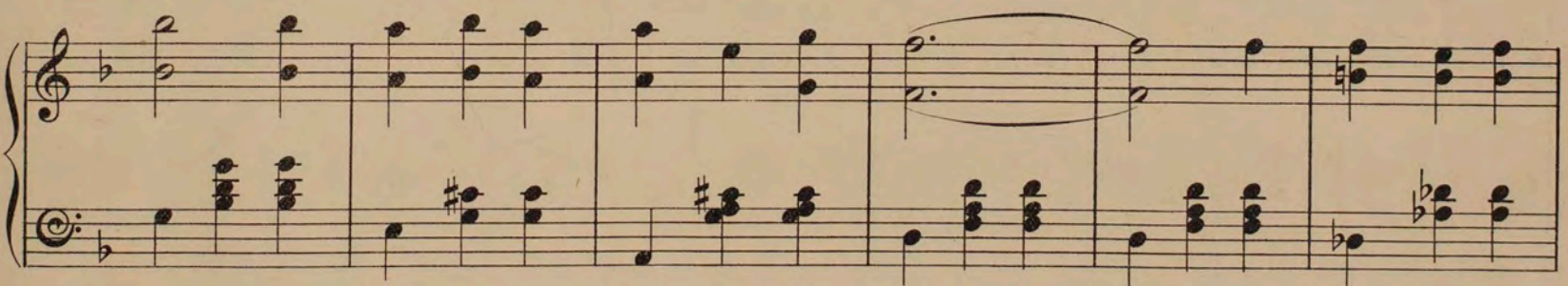
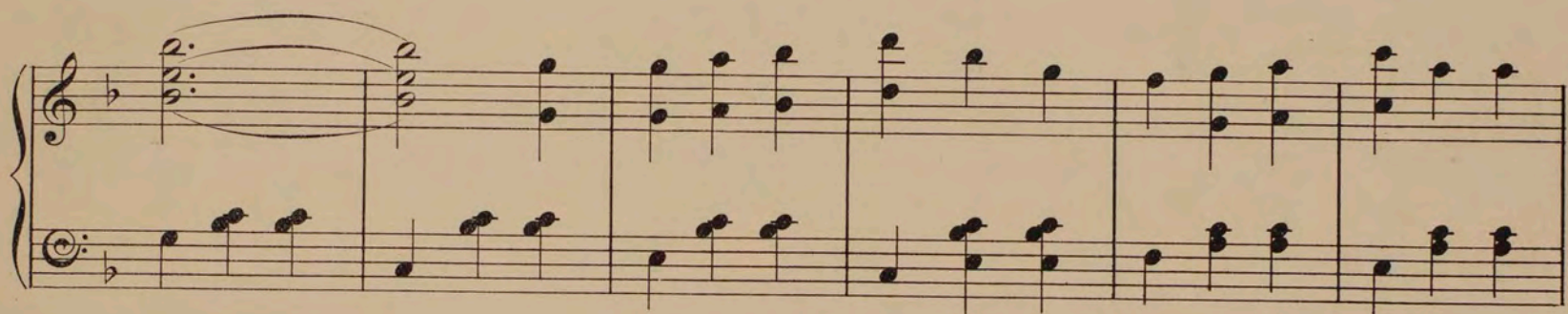
f



D.C. al fine

2. *p*

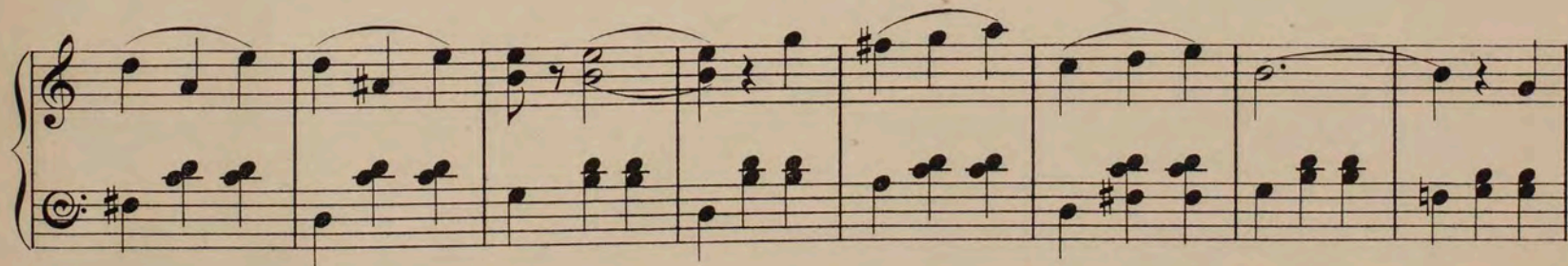
This musical score is for a piano piece, marked with a piano (*p*) dynamic. It consists of 12 measures across five systems. The first system (measures 1-4) is in 3/4 time, with a treble clef and a key signature of one sharp (F#). The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The second system (measures 5-8) continues the melodic and harmonic development. The third system (measures 9-12) concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.



D. C. al fine.

3.

This musical score is for a piano piece, consisting of six systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The first system begins with a measure rest in the treble staff, followed by a forte (*f*) dynamic marking. The second system includes a piano (*p*) dynamic marking. The third system contains a repeat sign. The fourth system features a crescendo hairpin. The fifth system includes a decrescendo hairpin. The sixth system concludes with a final chord. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.



D.S. al fine.

CODA.

Measures 1-8 of the Coda section. The music is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *p* (piano) at measure 2 and *cres:* (crescendo) starting at measure 6.

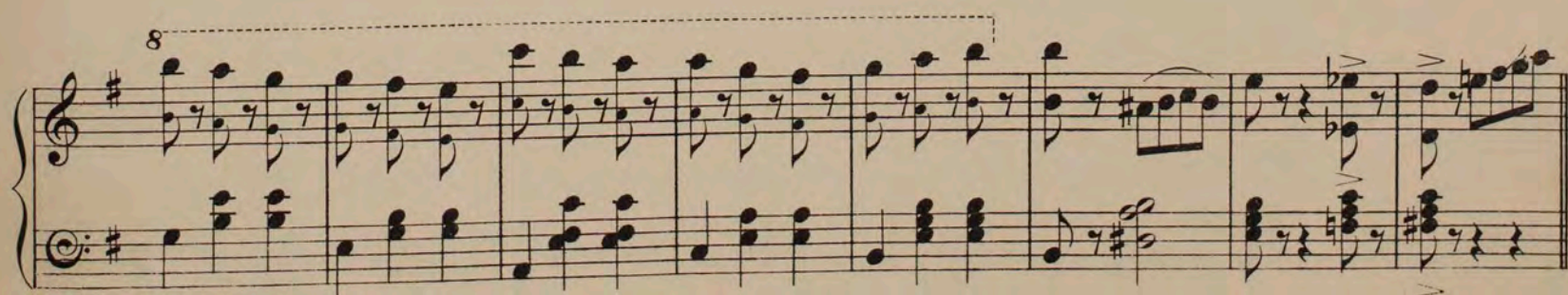
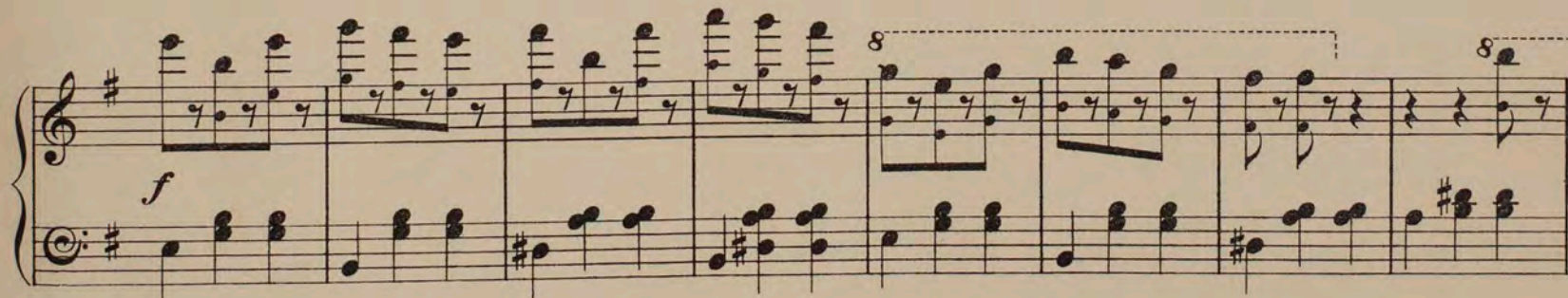
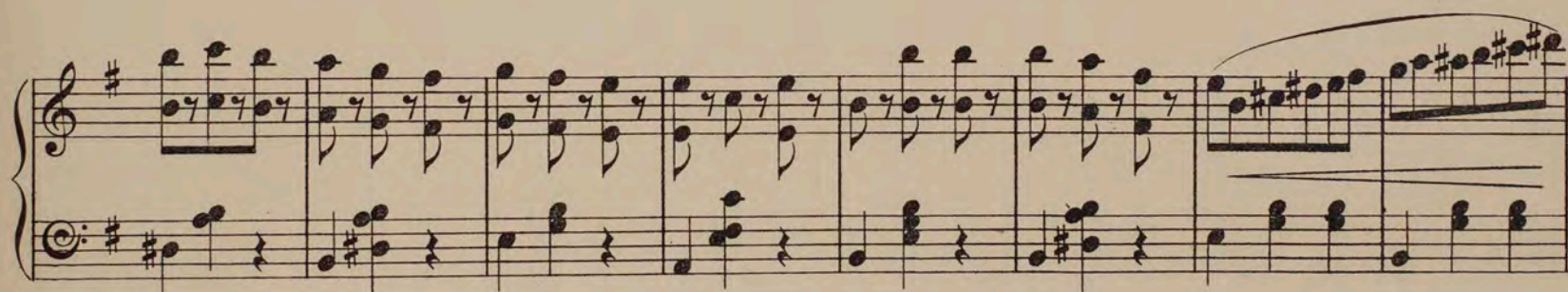
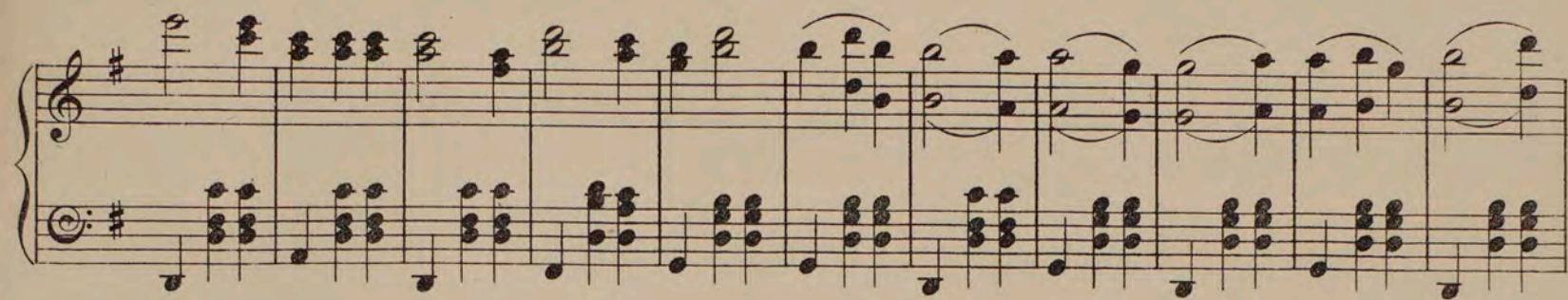
Measures 9-16. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes. Dynamics include *f* (forte) at measure 9, *p* (piano) at measure 14, and *rall:* (rallentando) at measure 15.

Measures 17-24. The right hand has a melodic line with some rests, and the left hand continues with eighth notes. The dynamic is *p a tempo* (piano at tempo) at measure 17.

Measures 25-32. The right hand has a melodic line with some rests, and the left hand continues with eighth notes.

Measures 33-40. The right hand has a melodic line with some rests, and the left hand continues with eighth notes. The dynamic is *cres:* (crescendo) at measure 33.

Measures 41-48. The right hand has a melodic line with some rests, and the left hand continues with eighth notes. The dynamic is *f* (forte) at measure 41.



This page of musical notation is for a piano piece, likely in the key of D major (one sharp, F#). It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand plays a steady accompaniment of chords, primarily triads and dyads, with some arpeggiated figures.
- System 2:** The right hand continues with a melodic line, incorporating some grace notes and slurs. The left hand maintains the chordal accompaniment.
- System 3:** Similar to the first system, with a melodic line in the right hand and a chordal accompaniment in the left hand.
- System 4:** The right hand has a more active melodic line with some sixteenth-note passages. The left hand continues with the chordal accompaniment.
- System 5:** The right hand features a melodic line with some slurs and ties. The left hand continues with the chordal accompaniment.
- System 6:** The final system shows a melodic line in the right hand and a chordal accompaniment in the left hand, concluding the piece.

The notation is written in a standard musical style, with a key signature of one sharp (F#) and a time signature that is not explicitly shown but appears to be common time (C). The piece concludes with a double bar line.

TOREADOR.



Walzer

von
T. P. Royle.

tusendet.

Upplaga för Skandinavien.

Stockholm

Carl Gehrman's Musikförlag.

- Piano 2 händer . . Kr. 1:—.
- Piano 4 händer . . Kr. 1:50.
- Orkesterstämmor . Kr. 2:—.
- Piano & Violin . . Kr. 1:50.
- Piano & Flöjt . . Kr. 1:50.

TOREADOR.

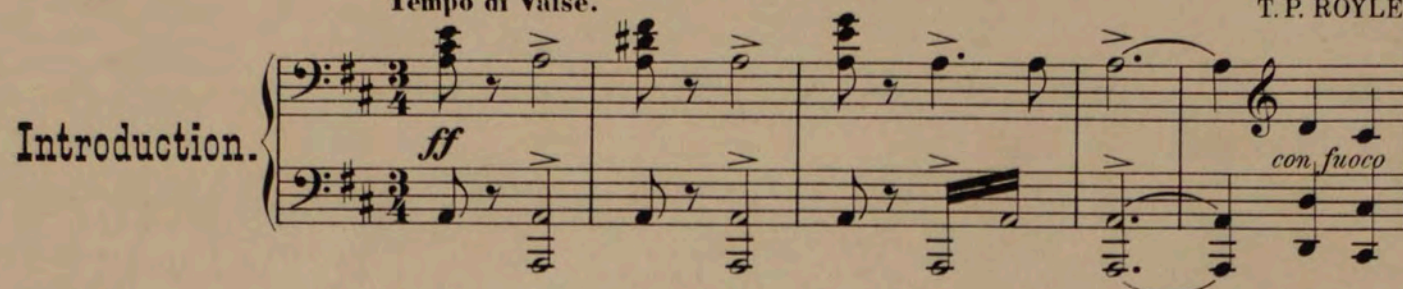
WALZER.

Secondo.

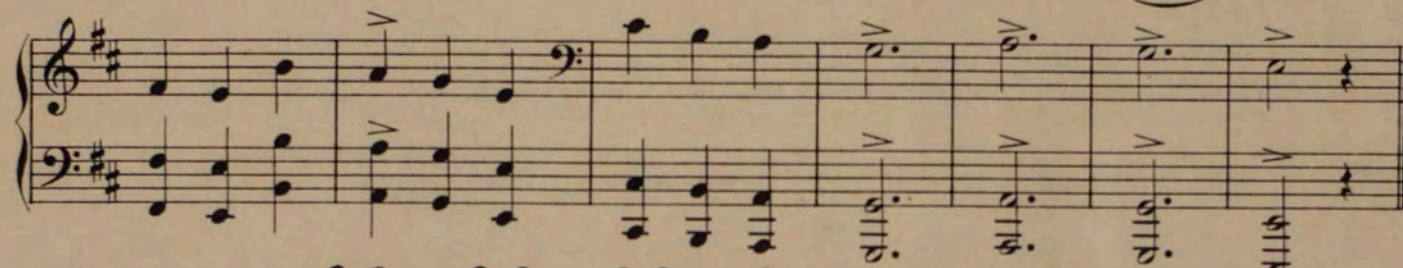
Tempo di Valse.

T. P. ROYLE.

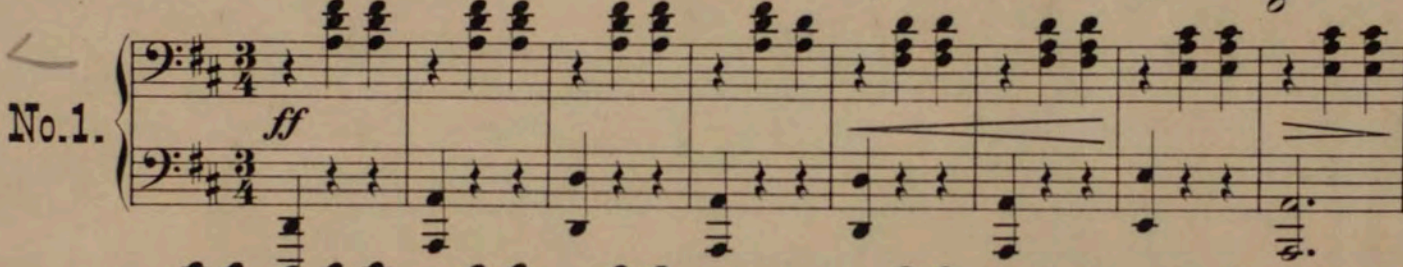
Introduction.



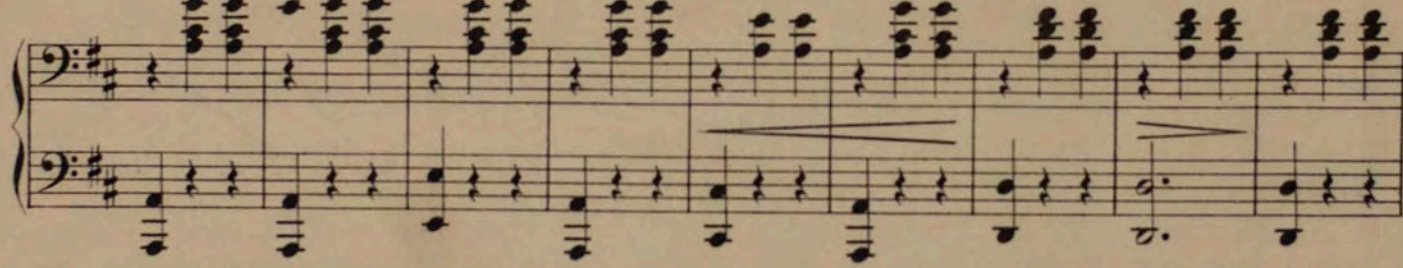
Musical notation for the Introduction, featuring a piano (p) and forte (ff) dynamic marking, and a tempo marking of Tempo di Valse. The notation is in 3/4 time and includes a key signature of one sharp (F#).



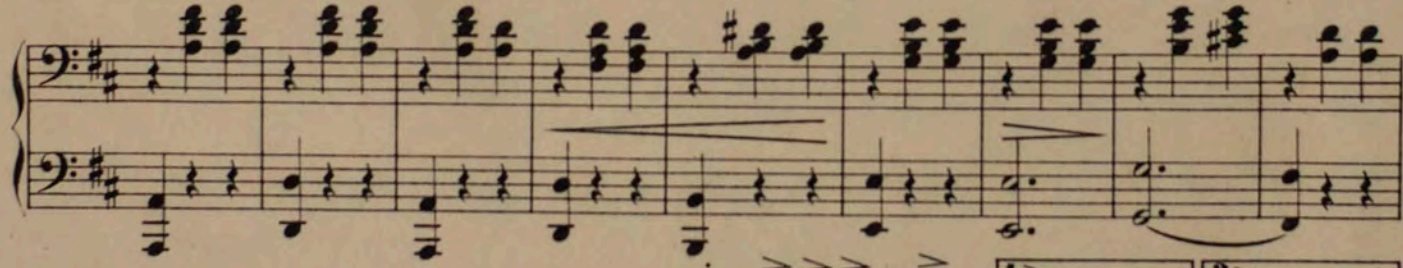
First system of the main piece, featuring a piano (p) and forte (ff) dynamic marking, and a tempo marking of Tempo di Valse. The notation is in 3/4 time and includes a key signature of one sharp (F#).



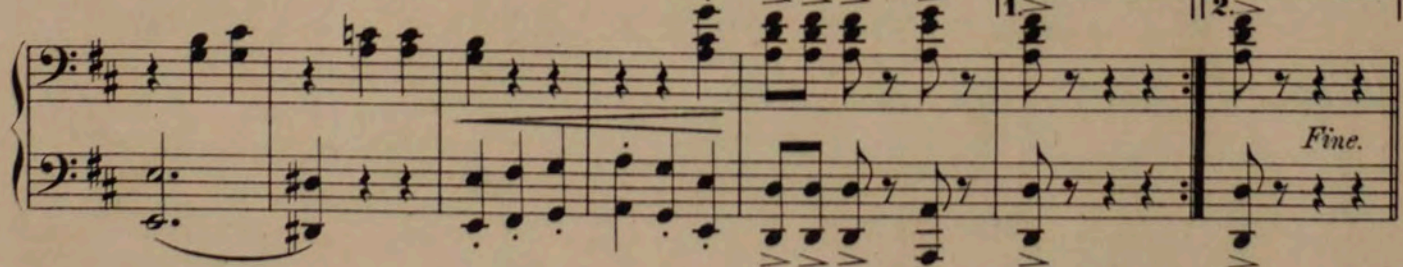
Second system of the main piece, featuring a piano (p) and forte (ff) dynamic marking, and a tempo marking of Tempo di Valse. The notation is in 3/4 time and includes a key signature of one sharp (F#).



Third system of the main piece, featuring a piano (p) and forte (ff) dynamic marking, and a tempo marking of Tempo di Valse. The notation is in 3/4 time and includes a key signature of one sharp (F#).



Fourth system of the main piece, featuring a piano (p) and forte (ff) dynamic marking, and a tempo marking of Tempo di Valse. The notation is in 3/4 time and includes a key signature of one sharp (F#).



Fifth system of the main piece, featuring a piano (p) and forte (ff) dynamic marking, and a tempo marking of Tempo di Valse. The notation is in 3/4 time and includes a key signature of one sharp (F#). The system concludes with a first and second ending bracket and a final measure marked Fine.

TOREADOR.

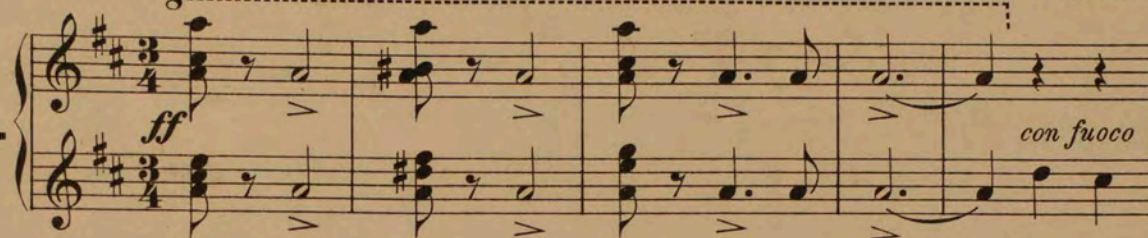
WALZER.

Primo.

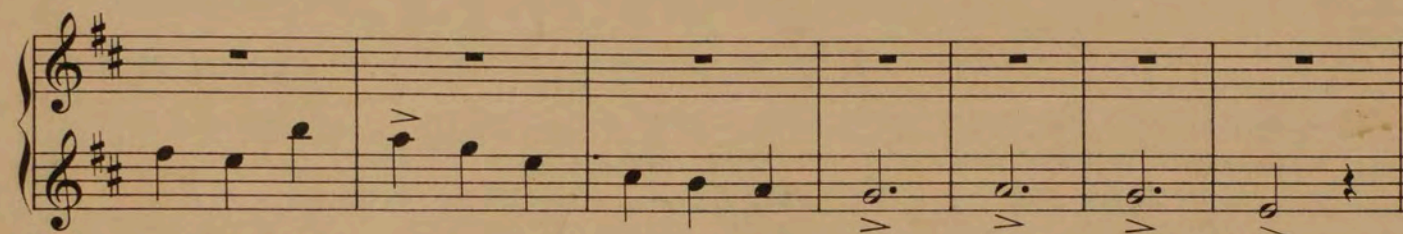
Tempo di Valse.

T. P. ROYLE.

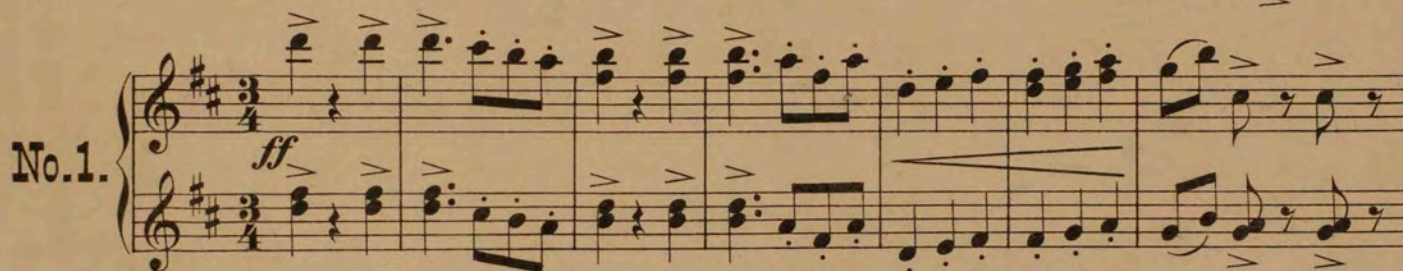
Introduction.



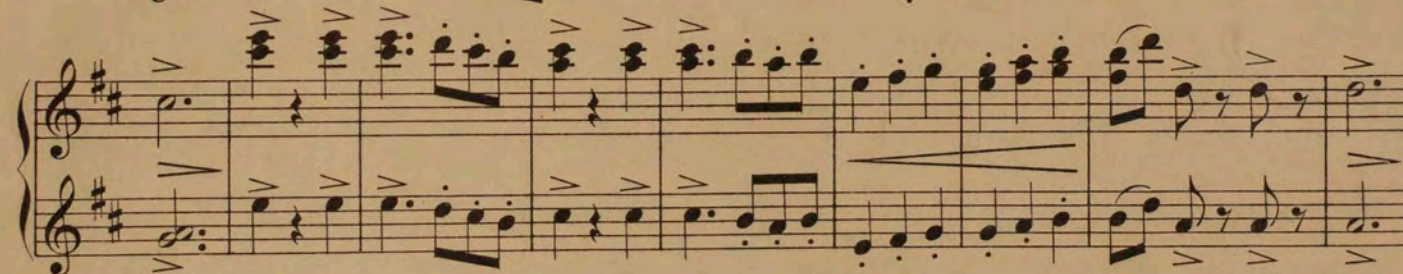
Musical notation for the Introduction, featuring a piano (p) and forte (ff) dynamic, a 3/4 time signature, and a key signature of one sharp (F#). The notation includes a piano introduction with a forte (ff) dynamic, a 3/4 time signature, and a key signature of one sharp (F#). The introduction concludes with the instruction *con fuoco*.



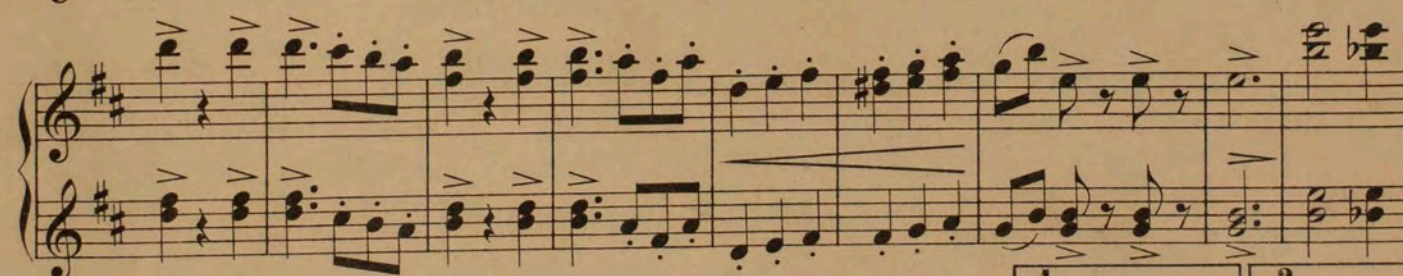
First system of the main piece, featuring a piano (p) and forte (ff) dynamic, a 3/4 time signature, and a key signature of one sharp (F#). The notation includes a piano introduction with a forte (ff) dynamic, a 3/4 time signature, and a key signature of one sharp (F#).



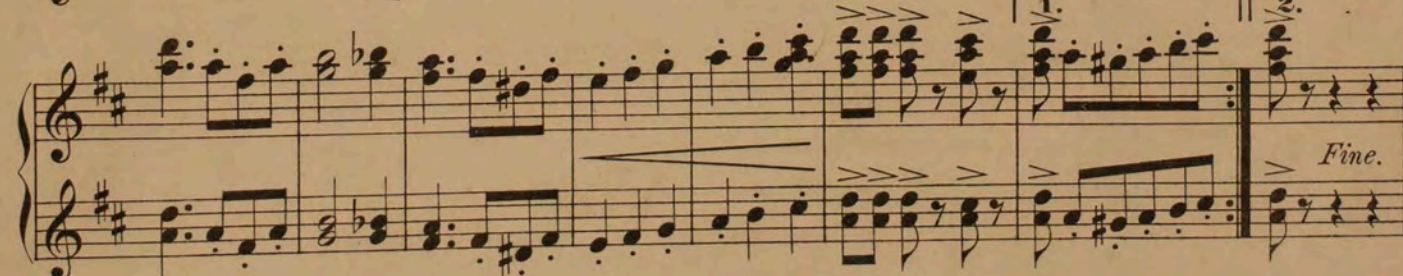
Second system of the main piece, featuring a piano (p) and forte (ff) dynamic, a 3/4 time signature, and a key signature of one sharp (F#). The notation includes a piano introduction with a forte (ff) dynamic, a 3/4 time signature, and a key signature of one sharp (F#).



Third system of the main piece, featuring a piano (p) and forte (ff) dynamic, a 3/4 time signature, and a key signature of one sharp (F#). The notation includes a piano introduction with a forte (ff) dynamic, a 3/4 time signature, and a key signature of one sharp (F#).



Fourth system of the main piece, featuring a piano (p) and forte (ff) dynamic, a 3/4 time signature, and a key signature of one sharp (F#). The notation includes a piano introduction with a forte (ff) dynamic, a 3/4 time signature, and a key signature of one sharp (F#).



Fifth system of the main piece, featuring a piano (p) and forte (ff) dynamic, a 3/4 time signature, and a key signature of one sharp (F#). The notation includes a piano introduction with a forte (ff) dynamic, a 3/4 time signature, and a key signature of one sharp (F#). The piece concludes with the instruction *Fine.*

Secondo.

First system of the musical score for 'Secondo.' It consists of two staves in G major (one sharp). The upper staff features a series of chords, while the lower staff has a melodic line. The dynamic marking *mf* is present at the beginning.

Second system of the musical score. It includes first and second endings, indicated by '1.' and '2.' above the staves. The dynamic marking *f* is present. The system concludes with the instruction *D.C. al Fine.*

No. 2.

Third system of the musical score, labeled 'No. 2.' It consists of two staves in G major. The upper staff has chords, and the lower staff has a melodic line. The dynamic marking *p* is present.

Fourth system of the musical score. It includes a crescendo marking *cresc.* and a fortissimo marking *ff*. The system features a mix of chords and melodic lines on both staves.

Fifth system of the musical score. It includes dynamic markings *sf* (sforzando), *f* (forte), and *p* (piano). The system concludes with the instruction *Fine.*

Sixth system of the musical score. It includes dynamic markings *f* (forte) and *p* (piano). The system concludes with the instruction *D.C. al Fine.*

Primo.

5

8

mf

8

8

1. 2.

f

D.C. al Fine.

No. 2.

8

pp

p

8

cresc.

ff

8

sf *Fine.* *f* *p* *f* *p*

8

f *p* *f*

D.C. al Fine.

Secondo.

No. 3.

pp

p cresc.

mf cresc.

f *ff* *Fine.*

p

f *p*

D. C. al Fine.

Primo.

7

No. 3.

The first system of music for 'No. 3.' is in 3/4 time with a key signature of one sharp (F#). The treble clef part begins with a half note F#4, followed by quarter notes G4, A4, B4, and C5, each with an accent (>). The bass clef part starts with a half note F#2, followed by quarter notes G2, A2, and B2. The dynamic marking *pp* (pianissimo) is placed above the first bass note.

The second system continues the melody. The treble clef part has quarter notes D5, E5, F#5, and G5, each with an accent (>). The bass clef part has quarter notes C3, D3, E3, and F#3. The dynamic marking *p cresc.* (piano crescendo) is placed above the treble staff.

The third system features a more complex texture. The treble clef part has eighth notes and quarter notes, including F#4, G4, A4, B4, and C5. The bass clef part has eighth notes and quarter notes, including F#2, G2, A2, B2, and C3. The dynamic marking *mf cresc.* (mezzo-forte crescendo) is placed above the treble staff, and *f* (forte) is placed above the bass staff.

The fourth system contains two first endings. The first ending (marked '1.') is a half note F#4 followed by a half note G4, with a *ff* (fortissimo) dynamic and a *Fine.* instruction. The second ending (marked '2.') is an 8-measure phrase starting with a half note F#4, followed by quarter notes G4, A4, B4, and C5, with a *p* (piano) dynamic.

The fifth system continues the 8-measure phrase from the second ending. It consists of six measures of eighth notes and quarter notes in both staves, with a *p* (piano) dynamic.

The sixth system concludes the piece. It features a final 8-measure phrase starting with a half note F#4, followed by quarter notes G4, A4, B4, and C5, with a *f* (forte) dynamic. The system ends with a double bar line and a *p* (piano) dynamic marking.

D.C. al Fine.

Secondo.

Coda.

con fuoco

*ff**ff*

p

cresc

ff

7

1

Primo.

9

Coda.

The musical score is written for piano and is divided into two main sections: Coda and Primo. The Coda section begins with a forte (ff) dynamic and a 'con fuoco' marking. It features a series of chords and melodic lines in both the treble and bass staves. The Primo section follows, starting with a forte (ff) dynamic and a 'con fuoco' marking. It includes a variety of musical notations, such as treble and bass staves, dynamic markings (ff, con fuoco, pp, p, cresc.), and articulation marks (accents, slurs). The key signature is D major (two sharps). The time signature is 3/4. The score is divided into two main sections: Coda and Primo. The Coda section starts with a forte (ff) dynamic and a 'con fuoco' marking. The Primo section follows, featuring a variety of dynamics and articulations, including a crescendo and a final section with triplets and a forte (ff) dynamic.

Secondo.

This musical score is for a piano piece, marked "Secondo." at the top. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of six systems of music, each with a grand staff (treble and bass clefs). The first system begins with a forte dynamic (*sf*) and a crescendo leading to a fortissimo (*ff*) section. The second system continues with a fortissimo section. The third system features a fortissimo section. The fourth system includes an acceleration marking (*accel.*) and a fortissimo section. The fifth system is marked "Maestoso." and begins with a fortissimo section. The sixth system concludes with a fortissimo section and a final cadence. The score includes various musical notations such as chords, single notes, and rests, as well as dynamic markings (*sf*, *ff*) and tempo markings (*Maestoso.*, *accel.*).

Primo.

11

8

8

8

8

8

8



RUDOLPH FÖRSTERS



Sang-Kompositioner.

Nr.1. Saa sødt, Vals.*

Nr.2. Wie soll man küssen, Vals.*

Nr.3. Ach wärest du mein eigen, Sang i Folkevisetone.*

Nr.4. Zigeunerkind, Sang.*

Nr.5. Mandolinen – Serenade.

Nr.6. Frauen – Walzer.

Nr.7. Den förste Viol. Sang-Vals.*

* Forlæggerens Eiendom.

KJØBENHAVN & LEIPZIG.
Wilhelm Hansen, Musik-Forlag.

Den første Viol.

SANG=VALS.

(Den danske Tekst ved Galeotto & Sophander.)

Tempo di Valse.

Rudolf Førster.

mf

f

p

1. Ud i de
2. Og da med
3. Min er du

for - aars - fri - ske Sko - ve lok - ked mig Vaa - rens mil - de Sol, dér paa en
mun - ter Sang jeg at - ter hjem ad de van - te Sti - er gik, kom mig min
nu for al - le Da - ge, du min Vi ol, min Kær - lig - hed, Som - mer og

mf

mos - be - gro - et Tu - e saa jeg den før - ste bly Vi ol. Op mod den kla - re
Hjer - tens - kær i Mø - de, hil - ste med Smil og gla - de Blik. Jeg min Vi ol til
Sol har fyldt vort Hjer - te, Kær - lig - heds - sol gaar al - drig ned. Vor lil - le Blomst vi

lys - blaa Him - mel tit - ted den frem i sa - lig Lyst, jub - len - de fæ - sted jeg til
Vel - komst rak - te: „Din er den før - ste Vaar - blomst!“ ak, hvor var hun yn - dig, da hun
ej vil glem - me, den er paa Tro - skab et Sym - bol, blandt vo - re bed - ste Min - der

mf

hen - de Blom - sten ved mit Bryst. Som Vaa - rens Vi ol
 kys - sed hen - rykt mig til Tak! „Som Vaa - rens Vi ol
 gem - me vi vor bly Vi ol! Som Vaa - rens Vi ol

— i som - mer - mild Sol jeg véd to Øj - ne blaa jeg ny -
 — i som - mer - mild Sol er di - ne Øj - ne blaa du sø -
 — i som - mer - mild Sol er di - ne Øj - ne blaa du sø -

Kor. f.

lig saa. Som Vaa - rens Vi ol i som - mer - mild Sol
 de Smaa. „Som Vaa - rens Vi ol i som - mer - mild Sol
 de Smaa. Som Vaa - rens Vi ol i som - mer - mild Sol

— jeg véd to Øj - ne blaa, jeg ny - lig saa.
 — er di - ne Øj - ne blaa, du sø - de Smaa.
 — er di - ne Øj - ne blaa, du sø - de Smaa.

D.C.

(Denne Del spilles kun, naar Valsen bruges til Dans.)

mf

f *ff*

1. 2.

Rubetter



- Nr. 1. „Saa sødt.” (Wie süß.) Sang-Vals af *Rud. Förster*. 50 Ør
 Nr. 2. „Ach wärest Du mein eigen.” Lied im Volkston af *Rud. Förster*. 50 „
 Nr. 3. Militær Sværmeri. (Indlagt i „Vedbæk-Skodsborg-Kjøbenhavn”) 25 „
 Nr. 4. Zigeunerkind, Lied af *Rud. Förster*. 50 „
 Nr. 5. Det véd jeg ei, det forstaar jeg ei, det er noget
 jeg aldrig har lært Kuplet af *Steffens*. 50 „
 Nr. 6. Wie soll man küssen? Walzerlied af *Rud. Förster*. 50 „
 Nr. 7. Saad’n lidt Guld paa de passende Steder. 30 „
 Nr. 8. Frauen-Walzer af *Rud. Förster*. 60 „
 Nr. 9. Die Holzauction, Rheinländer med humoristisk Text. 50 „
 Nr. 10. Mandolinen-Serenade af *Rud. Förster*. 60 „
 Nr. 11. Under Paraplyen. Text af Sv. Flue. (Sunget af Sangerparret *Linné*). 60 „
 Nr. 12. Ta-ra-ta-bom-tra-la. af *Alfred Moor-King*. 60 „
 Nr. 13. Vi gaar aldrig hjem! (Sunget af Sangerparret *Linné*). 60 „
 Nr. 14. Det slaar ikke til! af *Galeotto & Sophander*. Musik af *Rud. Förster*. 50 „
 Nr. 15. Tanz-Helene. Vals af *Rud. Förster*. 50 „
 Nr. 16. Naar Linden grønnes af *Galeotto & Sophander*. 50 „
 Nr. 17. Anna Marie af *Galeotto & Sophander*. 12. Oplag. 6. Oplag. 50 „
 Nr. 18. Min dejlige Maggie. Sang-Vals af *Harry Dacre*. 50 „
 Nr. 19. O Juanita! (Paa spansk Manér.) Text af *Lo & La*. 3. Oplag. 50 „

Forlaggerens Eiendom

KJØBENHAVN.

Wilhelm Hansen, Musik-Forlag.

"Hvosotis."
Vals
af
Caroline Løwthian.

KJØBENHAVN.

Wilhelm Hansen Musik-Forlag.



„MYOSOTIS.“

VALS.

INTROD.
Tempo di Valse.

Caroline Lowthian.

The first system of the musical score for 'The Swan Song' is written for piano. It consists of a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 4/4. The music begins with a forte (*ff*) dynamic. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. A *dim.* (diminuendo) marking appears over the fifth measure. The system concludes with a *rall.* (rallentando) marking and a *Red.* (ritardando) instruction below the bass staff. A decorative floral ornament is located at the bottom right corner of the page.

Vals.

1.

p dolce ma marcato

Ped. *

A handwritten musical score on aged paper, featuring two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music consists of several measures, with some notes beamed together and others marked with 'p.' (piano). There are also some markings like '2 1 2' and '1' under some notes. The piece is titled 'Lied. * Lied. * Lied.' at the bottom.

[illegible]

First system of musical notation, featuring a treble and bass staff in G major. The treble staff contains a series of chords, some marked with a piano (*p.*) dynamic. The bass staff contains a series of chords, some marked with a piano (*p.*) dynamic. A double bar line is present after the fourth measure.

Second system of musical notation, featuring a treble and bass staff in G major. The treble staff contains a series of chords, some marked with a piano (*p.*) dynamic. The bass staff contains a series of chords, some marked with a piano (*p.*) dynamic. A double bar line is present after the fourth measure. The first ending bracket is marked with a first ending (1.) and a forte (*f*) dynamic.

Third system of musical notation, featuring a treble and bass staff in G major. The treble staff contains a series of chords, some marked with a piano (*p.*) dynamic. The bass staff contains a series of chords, some marked with a piano (*p.*) dynamic. A double bar line is present after the fourth measure. The second ending bracket is marked with a second ending (2.) and a forte (*f*) dynamic. The word "Fine." is written above the double bar line.

Fourth system of musical notation, featuring a treble and bass staff in G major. The treble staff contains a series of chords, some marked with a piano (*p.*) dynamic. The bass staff contains a series of chords, some marked with a piano (*p.*) dynamic. A double bar line is present after the fourth measure.

Fifth system of musical notation, featuring a treble and bass staff in G major. The treble staff contains a series of chords, some marked with a piano (*p.*) dynamic. The bass staff contains a series of chords, some marked with a piano (*p.*) dynamic. A double bar line is present after the fourth measure. The first ending bracket is marked with a first ending (1.) and a forte (*f*) dynamic. The second ending bracket is marked with a second ending (2.) and a forte (*f*) dynamic.

D.S. al Fine.

2.

2

mf

Handwritten '2' above the first measure of the treble staff. Handwritten '2.' to the left of the first measure of the bass staff. Dynamics: *mf*, *cresc.*

cresc.

ff

Dynamics: *cresc.*, *ff*

mf

Dynamics: *mf*

cresc.

ff

Dynamics: *cresc.*, *ff*

f

p

Dynamics: *f*, *p*

f

p

1.

2.

Dynamics: *f*, *p*. First and second endings marked with '1.' and '2.'

Coda.

The musical score for the Coda section consists of six systems of piano and bass staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics include *f* (forte), *ff* (fortissimo), *p* (piano), and *dim.* (diminuendo). Performance instructions include *pcantabile* (piano cantabile), *calando* (rushing), *rall.* (rallentando), and *al Fine.* (at the end). Pedal markings (*Ped.*) are present throughout the piece, often accompanied by a star symbol. The score concludes with a double bar line and a final chord.

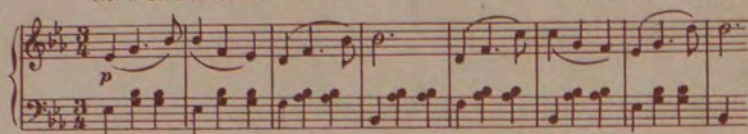
f *ff* *pcantabile* *dim.* *calando* *rall.* *al Fine.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Wilhelm Hansen, Musik-Verlag.

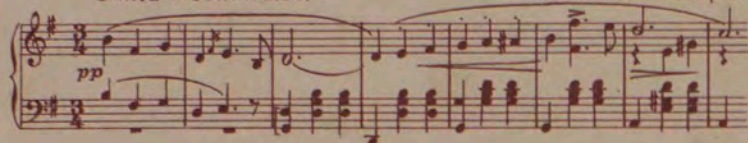
Im Mondenlicht. Walzer.

Ph. Fahrbach. Op. 260.



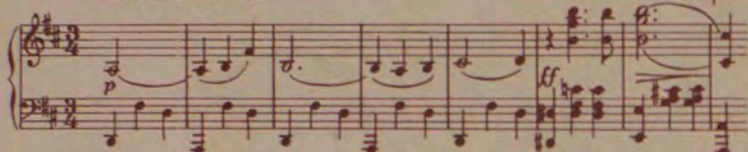
Santa Rosa. Walzer.

Camillo Morena. Op. 45.



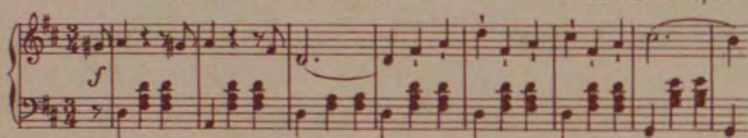
Canta Walzer.

Fini Henriques.



Land meiner Träume. Walzer.

Ph. Fahrbach. Op. 300.



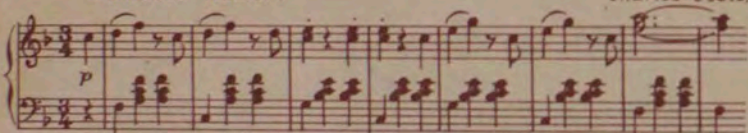
Champagne-Walzer.

Henri Berény.



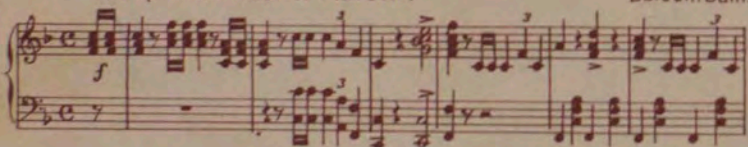
Fantasie-Walzer.

Charles Coote.



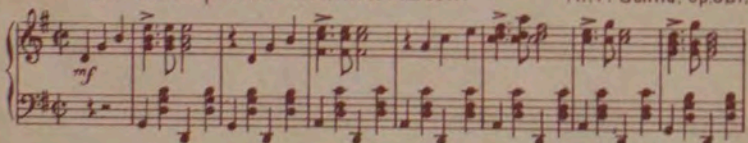
Kronprins Frederik Marsch.

Balduin Dahl.



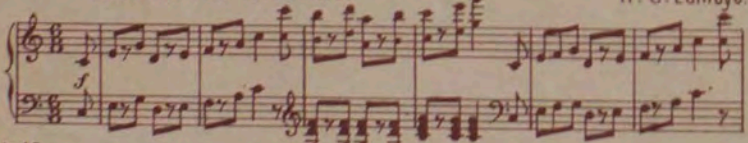
Die Wachtparade kommt. Marsch.

Th. F. Schild. Op. 327.



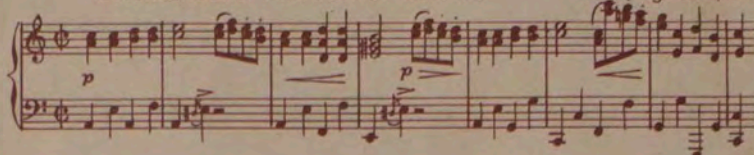
Les Zouaves Kvadrille.

H. C. Lumbye.



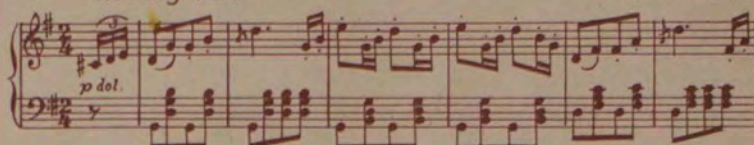
Orientalische Patrouille. Marsch.

J. F. Wagner. Op. 313.



Hedwig-Polka.

Wilhelm Ramsøe.



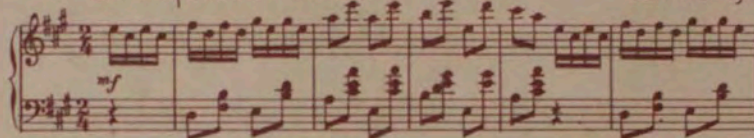
Dina-Polka.

Georg Lumbye.



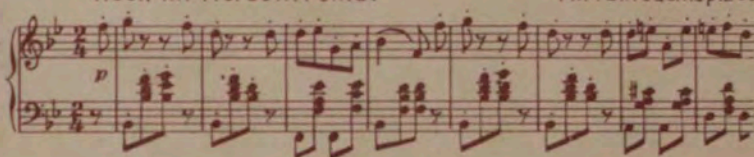
Le Claquebois - Polka.

Carl Lumbye.



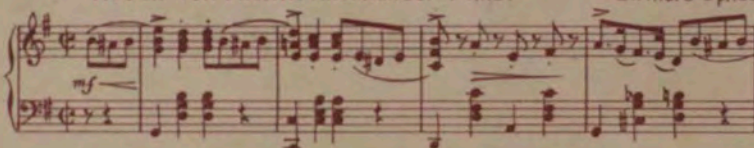
Hoch im Norden. Polka.

Ph. Fahrbach. Op. 269.



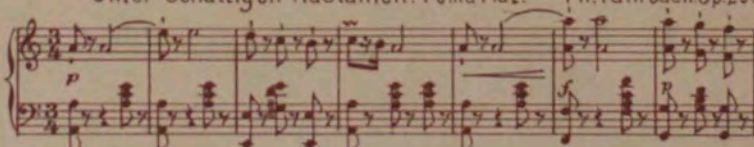
Reben von Rhein. Rheinländer-Polka.

L. André Op. 133.



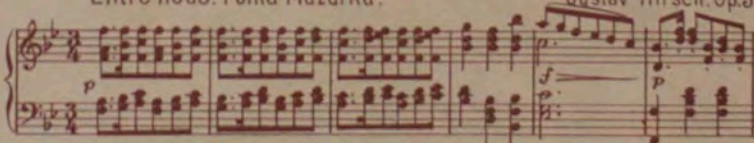
Unter schattigen Kastanien. Polka-Maz.

Ph. Fahrbach. Op. 264.



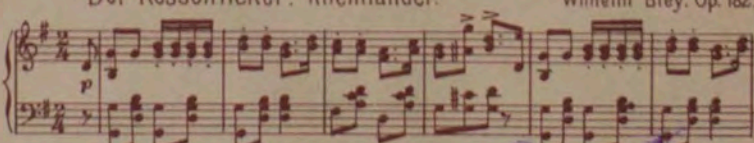
Entre nous. Polka Mazurka.

Gustav Hirsch. Op. 5.



Der Kesselflicker. Rheinländer.

Wilhelm Bley. Op. 182.



Nr. 10.

Eigenthum des Verlegers für alle Länder.

KOPENHAGEN & LEIPZIG.

VERLIGHEDS=

VALS

'LOVE
AND
BEAUTY'

AF

FABIAN ROSE.

Autoriseret Udgave for de skandinaviske Lande.

KJØBENHAVN.
Wilhelm Hansen, Musik-Forlag.

Kjærligheds - Vals.

(LOVE AND BEAUTY.)

Fabian Rose.

INTROD.

p *mf* *p* *dim.* *dim. e rall.*

con espressione *cresc.* *dim.*

1. *mf* *0* gli - den - de blaa - nen - de Bøl - ger, syng sag - te lig i

Kor! *mf* *cresc.* Min El - skov for al - le jeg døl - ger, den dybt i

f 1 2 4 3

Hjær - tet bor. Og hvis I min El - ske - de fin - de, med

dim. *cresc.* *ff*

Bøl - gen Hil - sen gaar, syng, o syng, at e - ne for hen -

dim. *p* 1. 2. *Fine.*

- de mit Hjær - te slaar. slaar.

risoluto *f*

ff

S.

S. semplice

p

cresc.

cresc.

cre *scen* *do*

dim.

con spirito

Fine. *mf* *ff*

dim. *mf* *cresc.* *mf*

ff *dim.* *mf*

f *cresc.*

3. scherzando.

5

f

crescendo

fz

Fine. *f ben marcato il basso*

p *cresc.*

dim. *f*

p *f*

D. S. al Fine.

12200

Coda.

con espressione

mf 0 gli-den-de blaa - nen-de Bøl - ger, syng sag - te - lig i Kor! *mf* Min

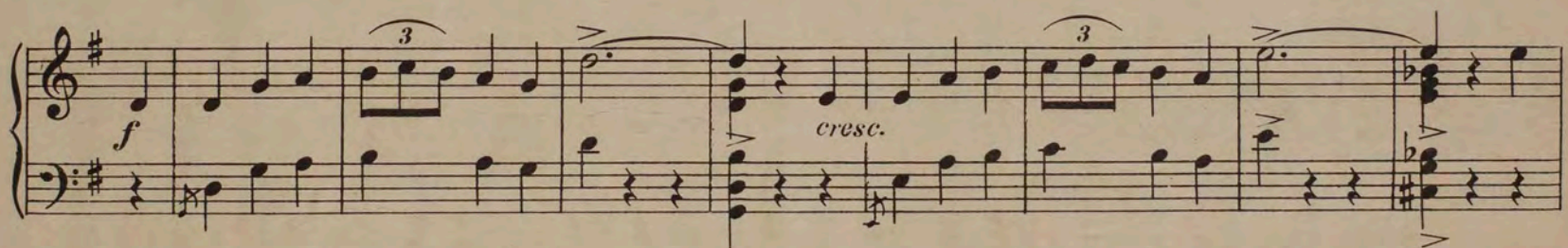
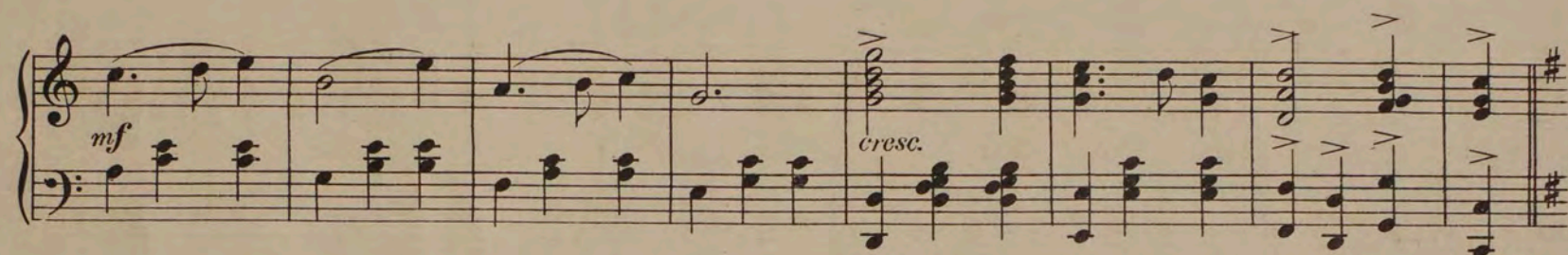
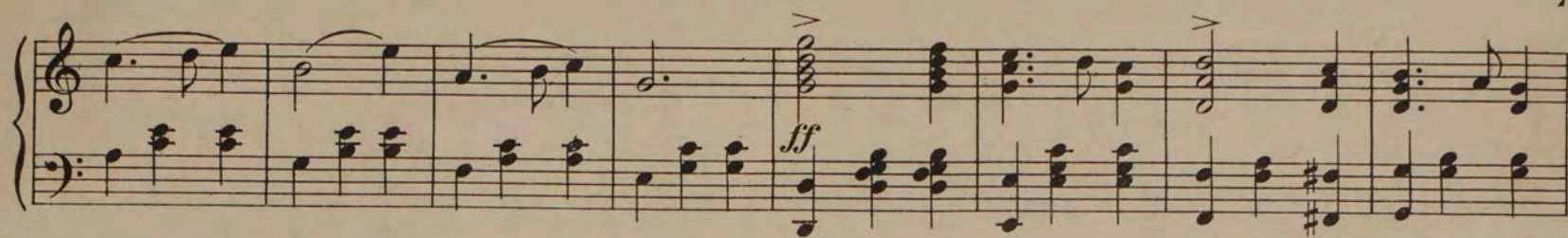
cresc. *mf* Elskov for al - le jeg døl - ger, den dybt i Hjør - tet bor. *f* Og

dim. *cresc.* hvis I min El - ske-de fin - de, med Bøl - gen Hil - sen gaar; syng, o

ff syng, at e - ne for hen - de mit Hjør - te slaar. *p*

mf *ff*

mf *cresc.* *mf*



Einzugsmarsch der Bojaren.

(Entrée triomphale des Boyards.)

(Bojarernes Indtogsmarsch.)

für

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von

Johan Halvorsen.

a) Orchester - Partitur.
Orchesterstimmen.
Dublirstimmen.

b) Klavierauszug
von
EDVARD GRIEG.

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- e) Für Violine und Klavier von Anton Svendsen.
- f) Für Flöte und Klavier von Joachim Andersen.
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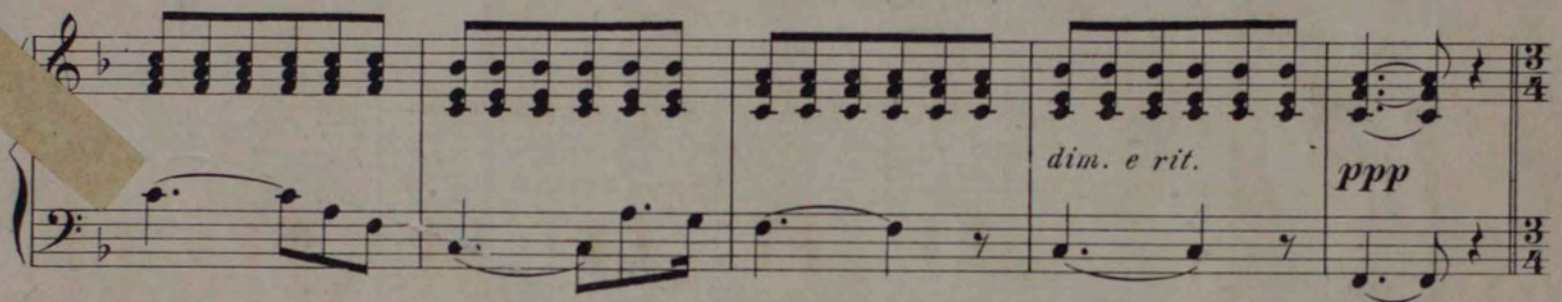
PRIDE OF THE BALL.

VALS.

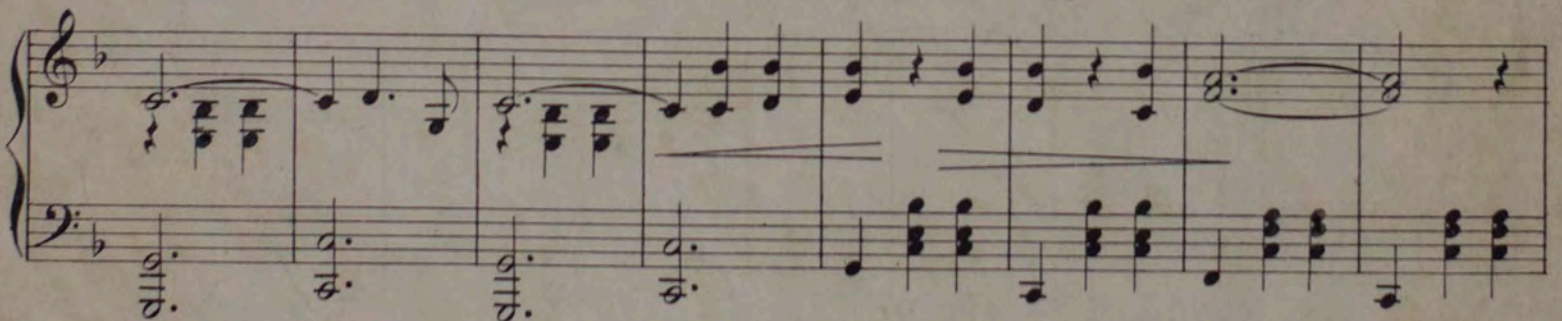
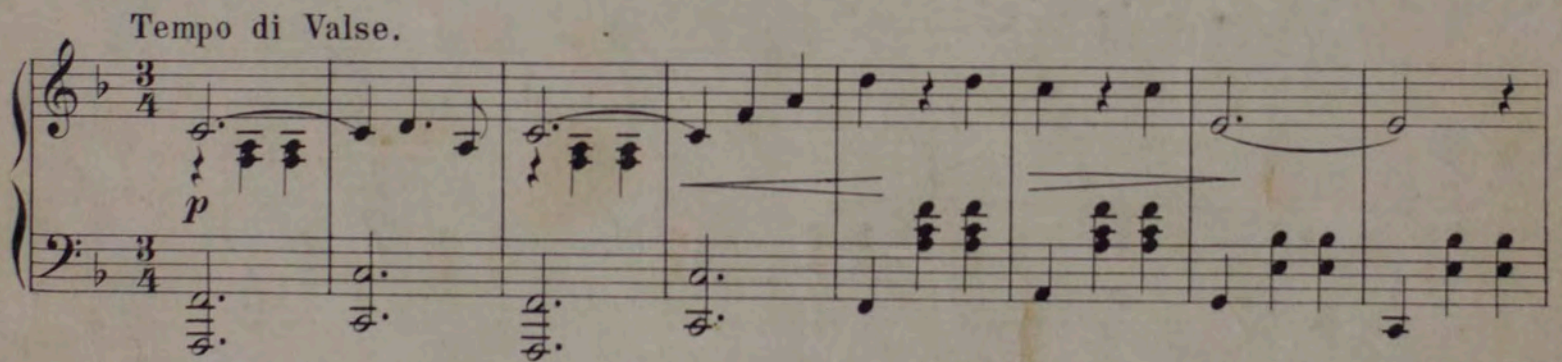
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Moderato andante.

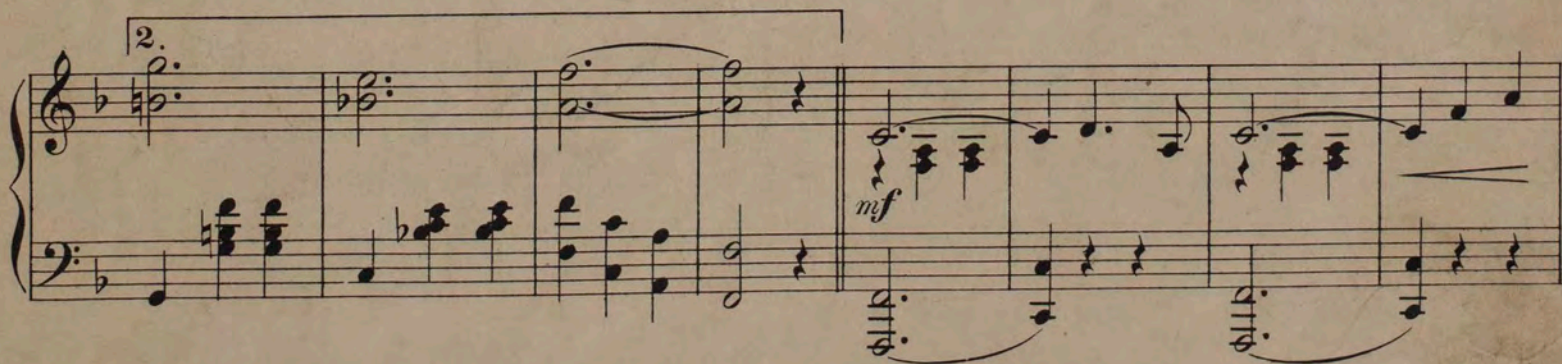
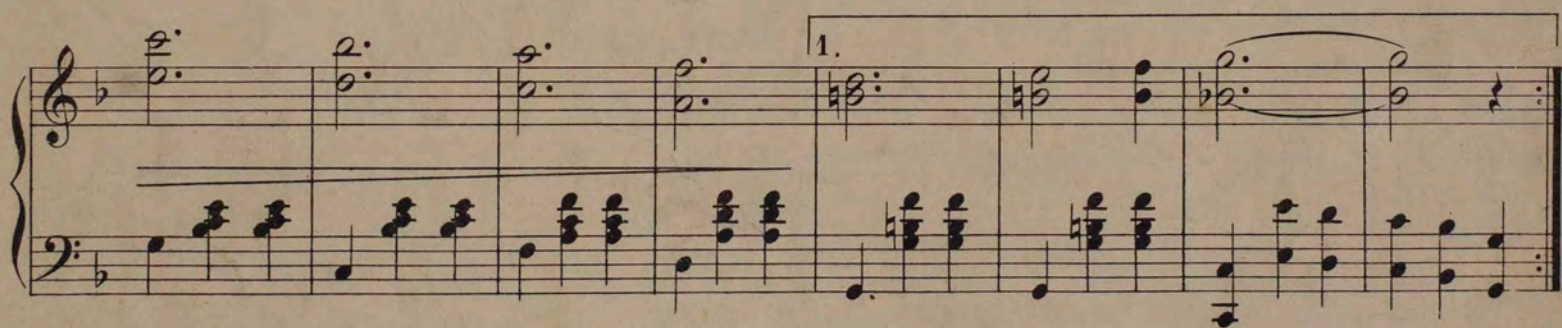
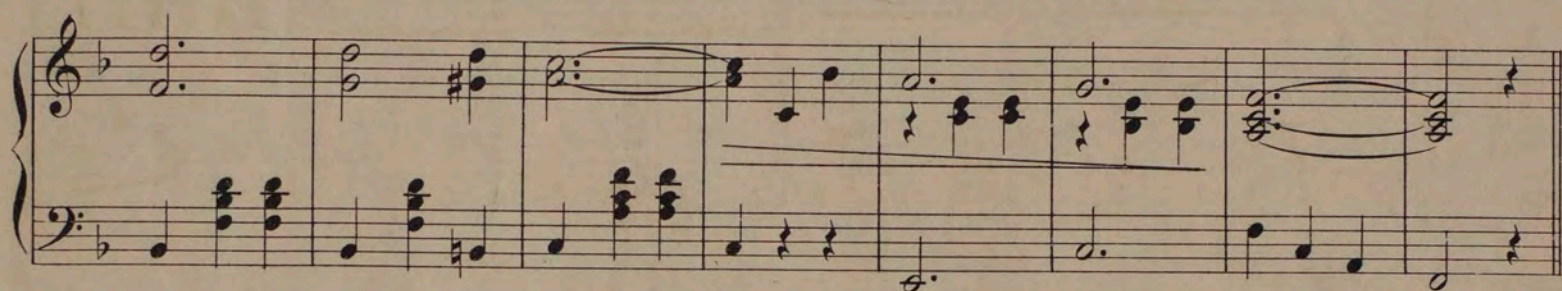
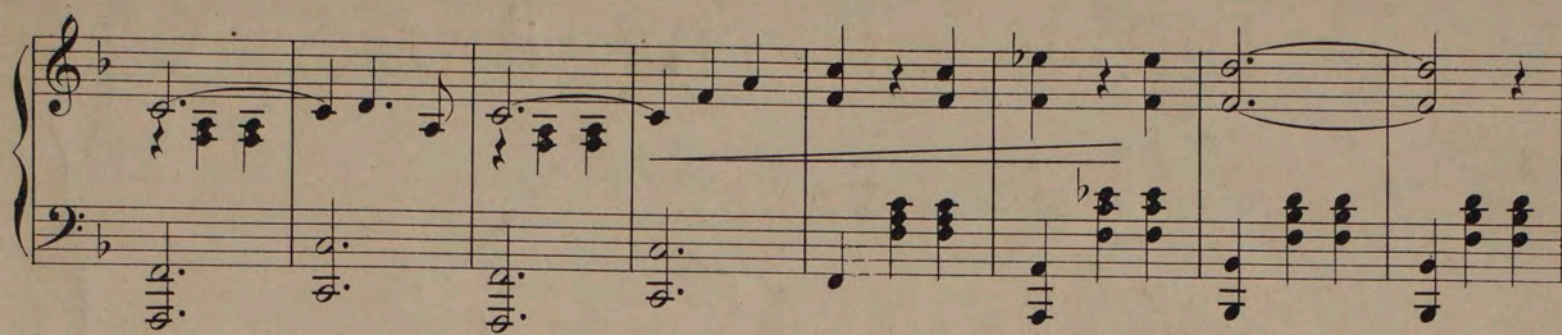
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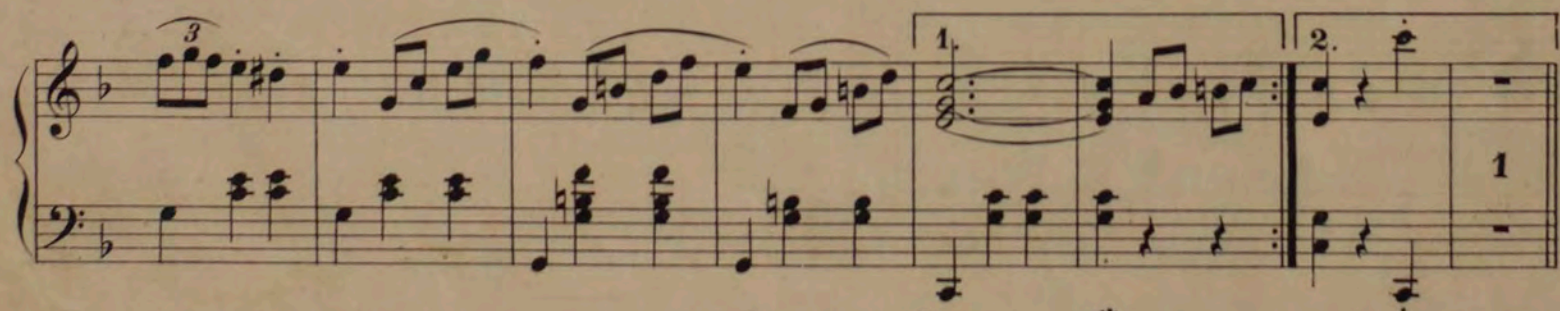
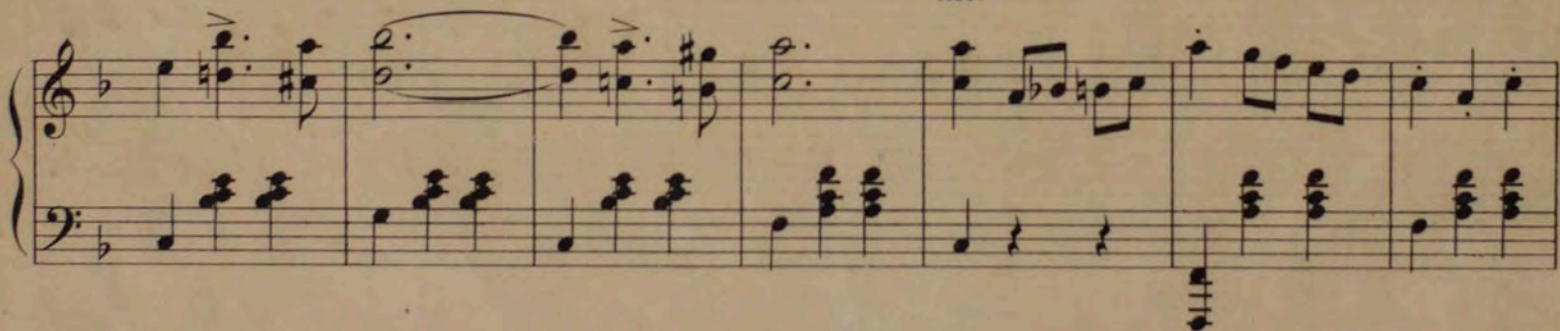
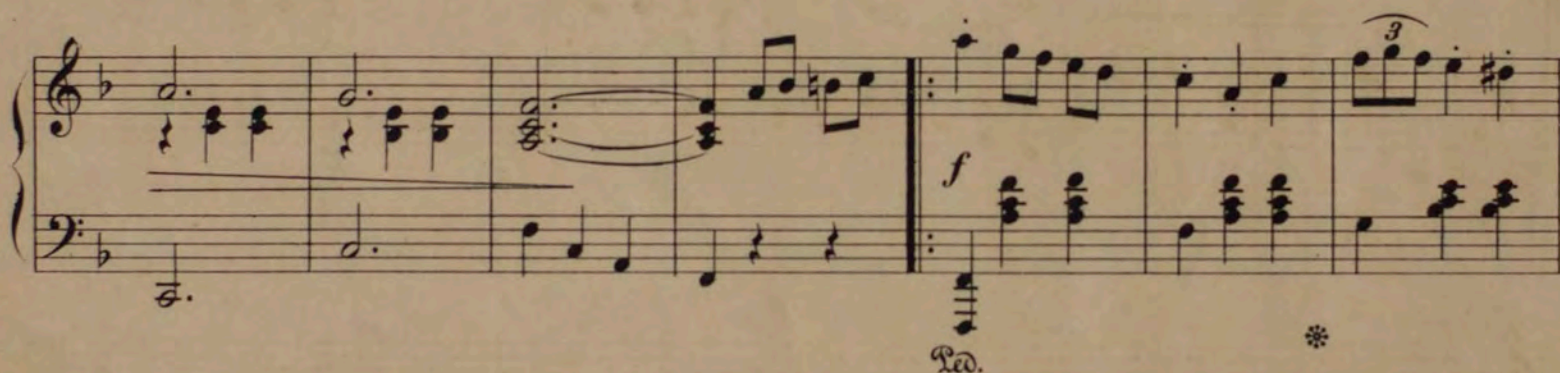
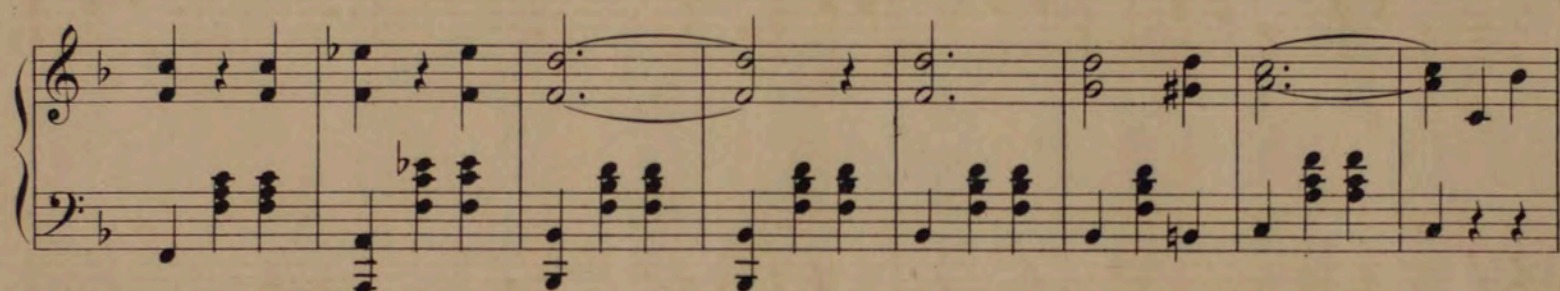
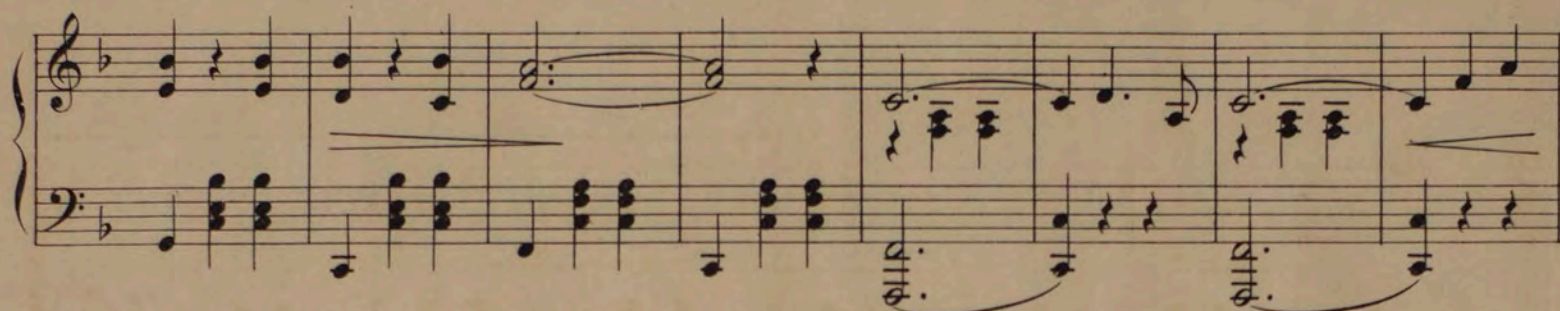
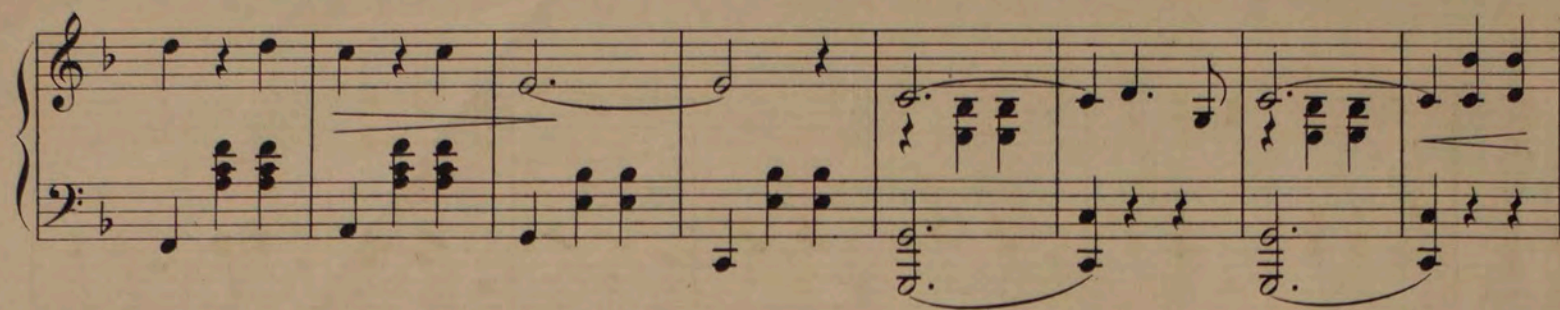
PIANO *pp*

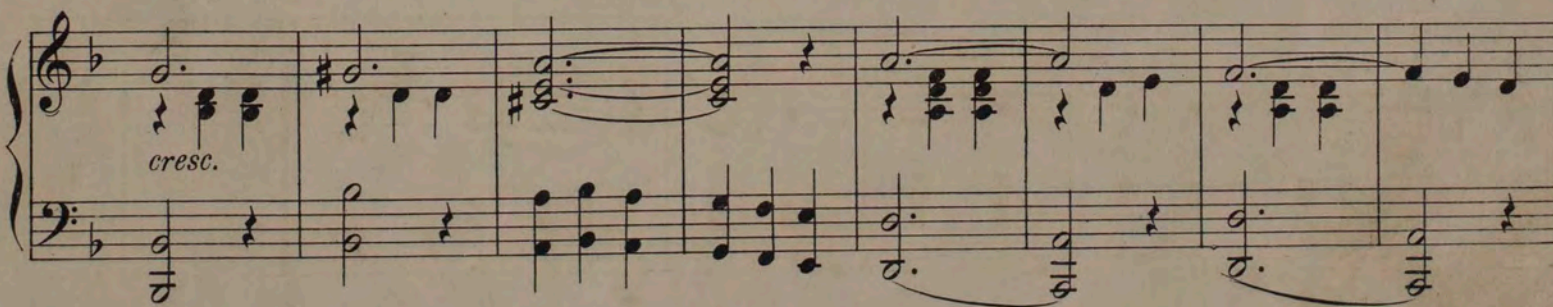
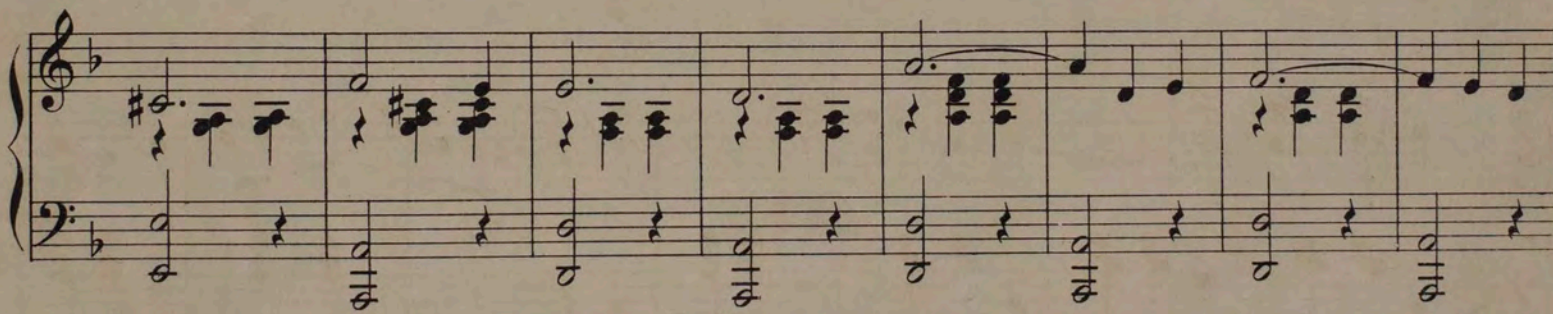
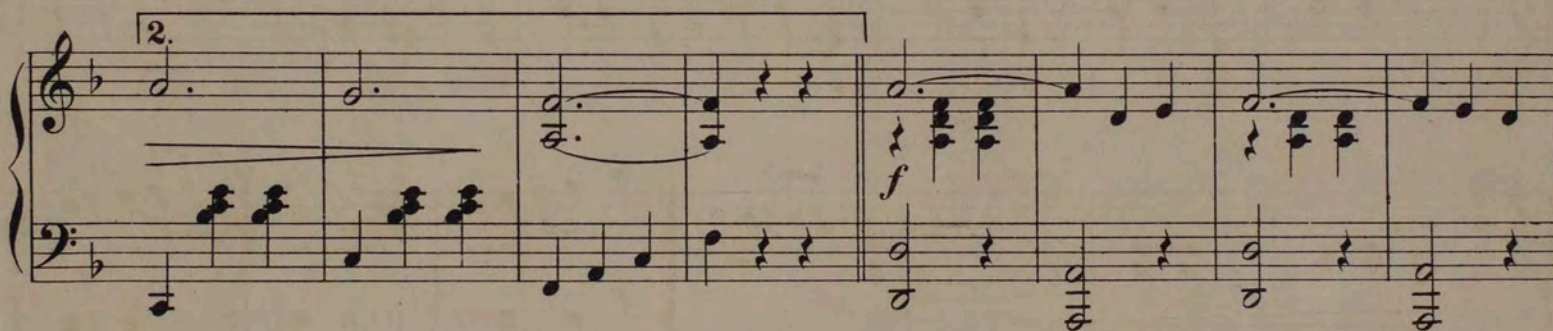
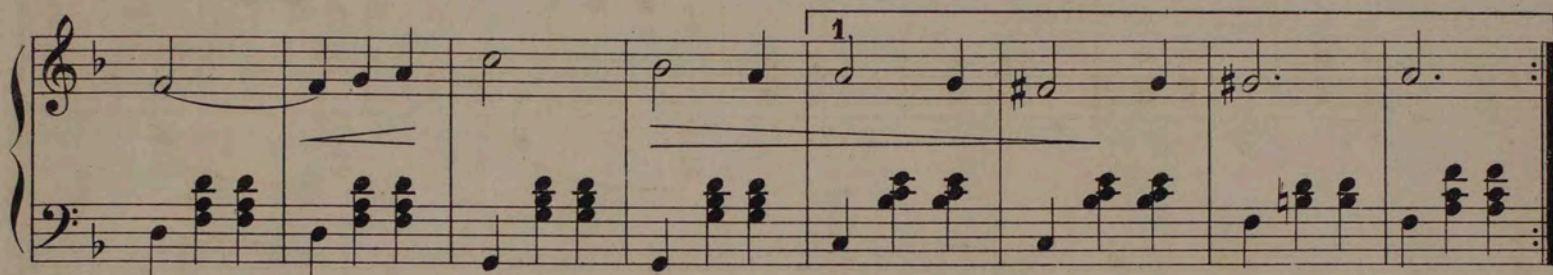
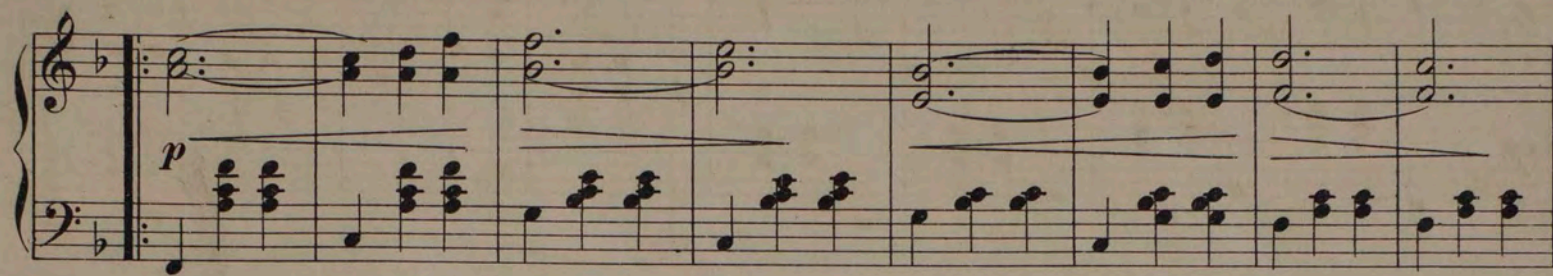


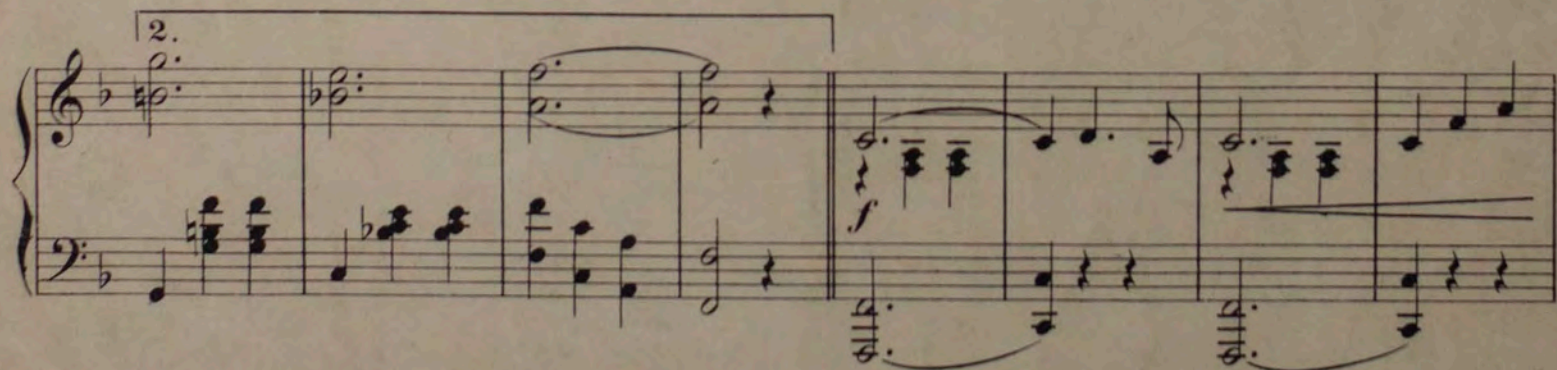
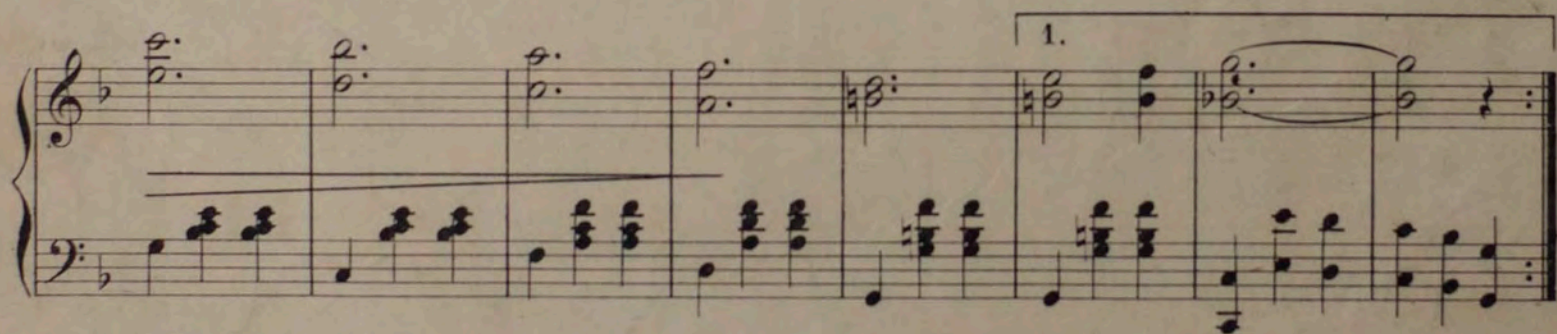
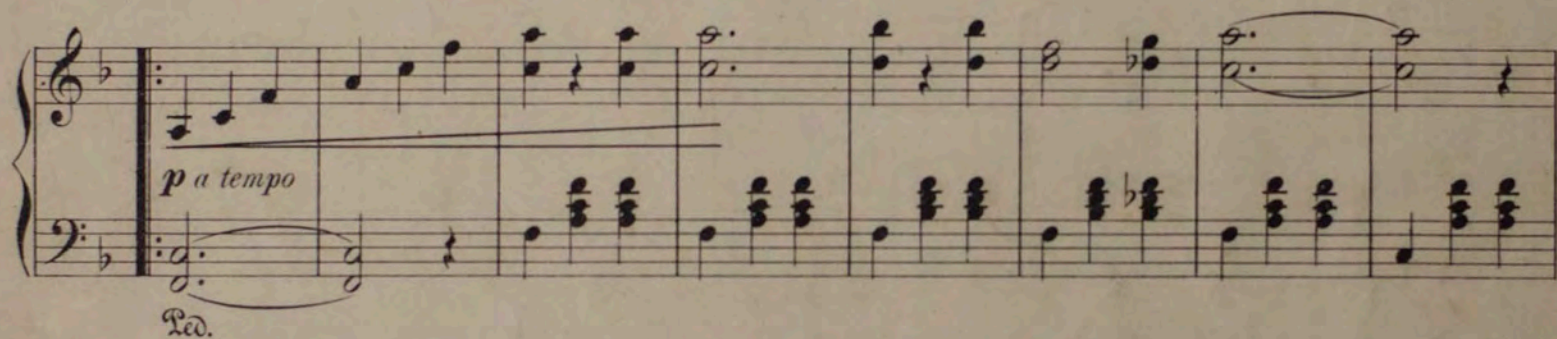
Tempo di Valse.

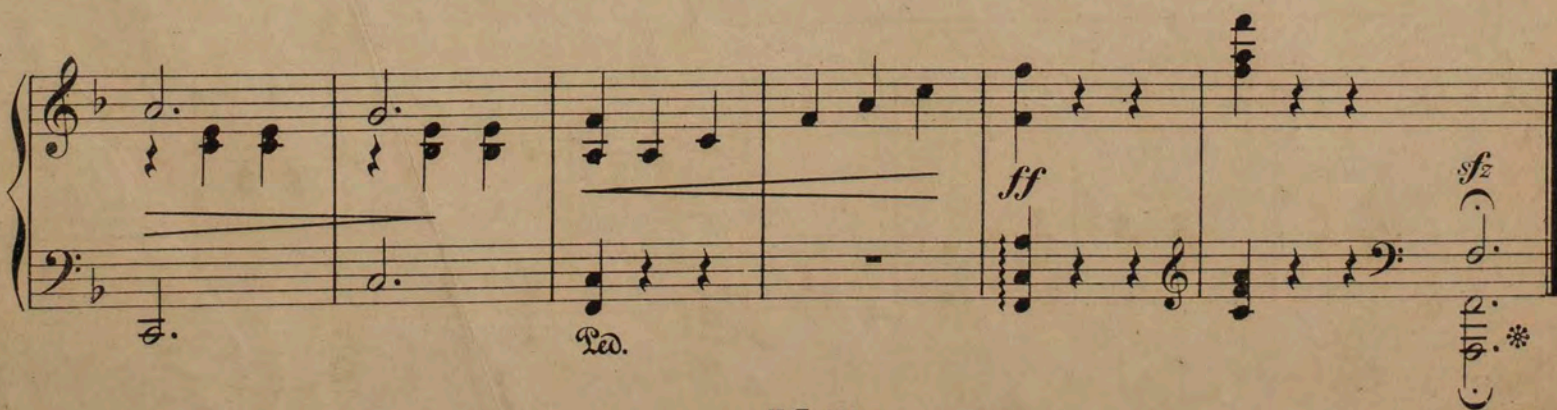
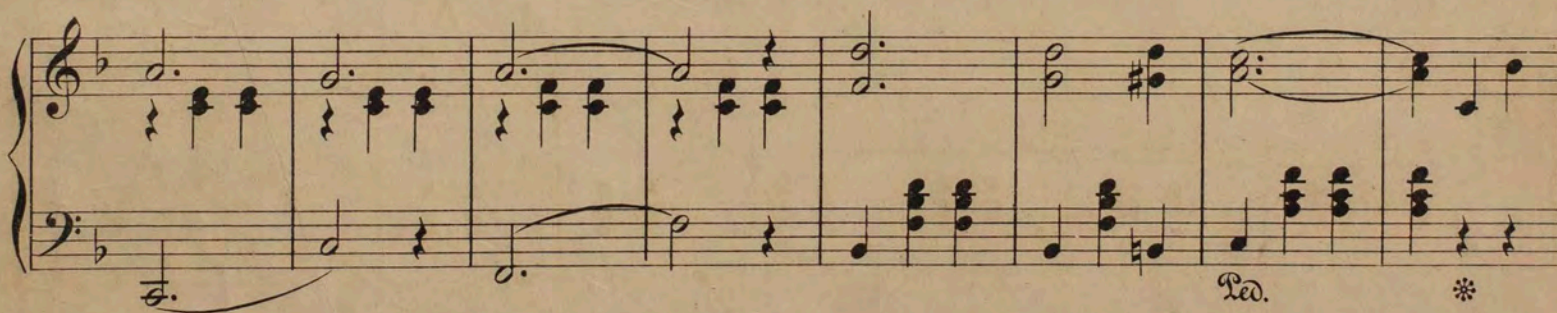
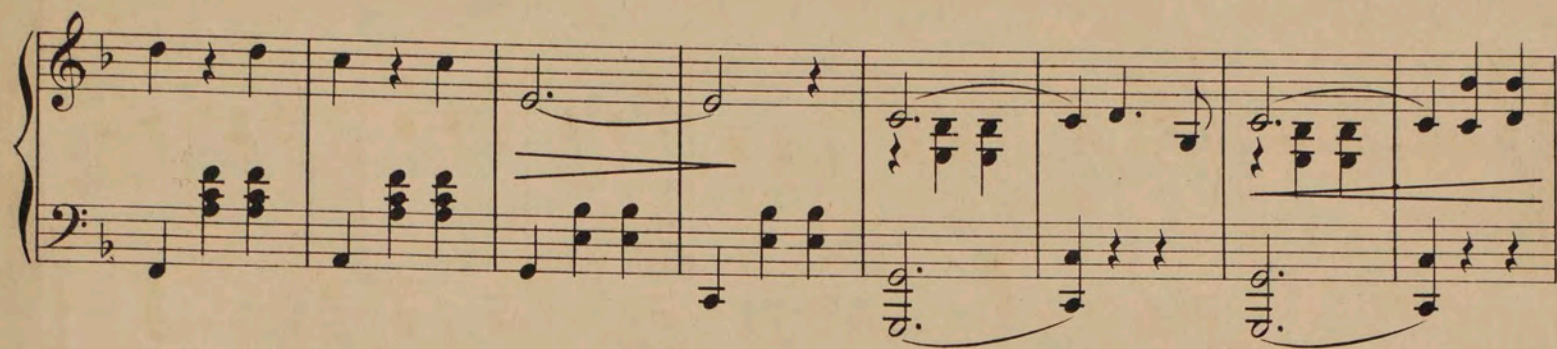












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Kväsar - Valsen.

Tempo di Valse.

PIANO.

Tje - nis, A - man - da, så snällt att du

kom, här ska' ru se vi ska fröj - da om! Gla - da ett tag u - ti

tal - jän ta! Tje - nis, A - man - da, hugg i och dra! O,

du, du ki li - ga A - man - da, en så - dan tji - no - na ej fins som du!

Här ska' vi fröj - da me' hvar - an - dra än - da tills so - len går midt i -

tul! (Dans.)

Äl - skar 'u grab - ben, så säj ba - ra till, här får 'u kär - lek så

p

myc - ke' ru vill! Stun - si - ga - re grabb kan du al - drig få!

Bus-sigt, det ta' vi å tum - ma på! O, du, du ki - li - ga A -

man - da, en så - dan tji - no - na ej fins som du! Här ska' vi

fröj - da me' hvar - an - dra än - da tills so - len går midt i - tu!

(Dans.)

ff

KALKUN VALS.

af

C. NAUMANN.

PIANO.

f De gamle Kalkuner.

8..... loco.

1. 2.

f

1. 2. 8..... loco.

Fine. *mf* De unge Kalkuner.

8..... loco.

p *f*

D.C.al Fine.

KRISTIANIA.

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8 Skill.

C.W. 166.

Valse Lente 15.

Par Antonio Tosca

Tempo di Valse

Handwritten musical score for the first system. It consists of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The music features chords and some melodic lines. A 'rit.' (ritardando) marking is present in the middle of the system.

Valse lente

Handwritten musical score for the second system. It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. The music continues with chords and melodic lines. A 'p' (piano) marking is present at the beginning of the system.

Handwritten musical score for the third system. It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. The music continues with chords and melodic lines. A 'mf' (mezzo-forte) marking is present in the middle of the system.

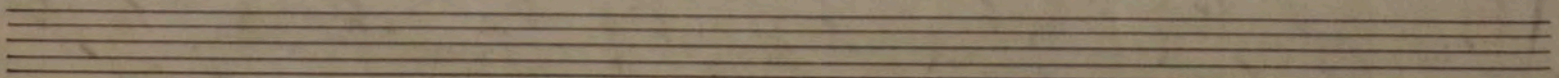
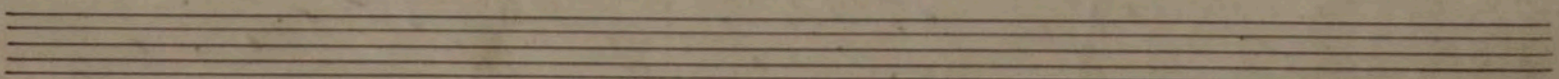
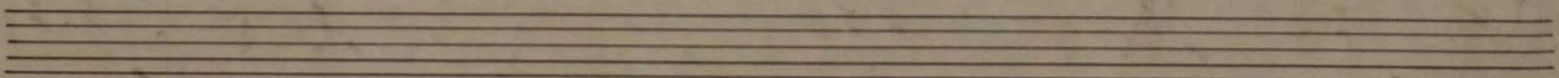
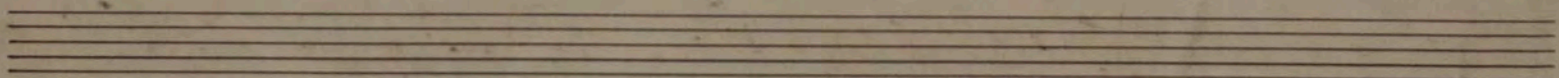
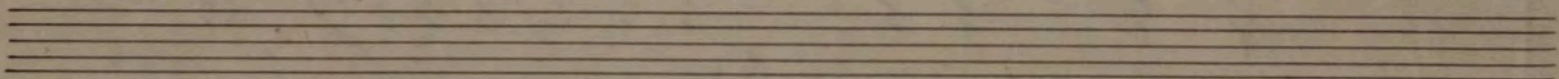
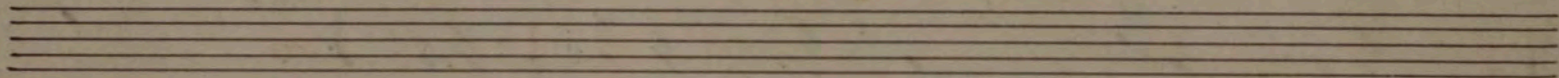
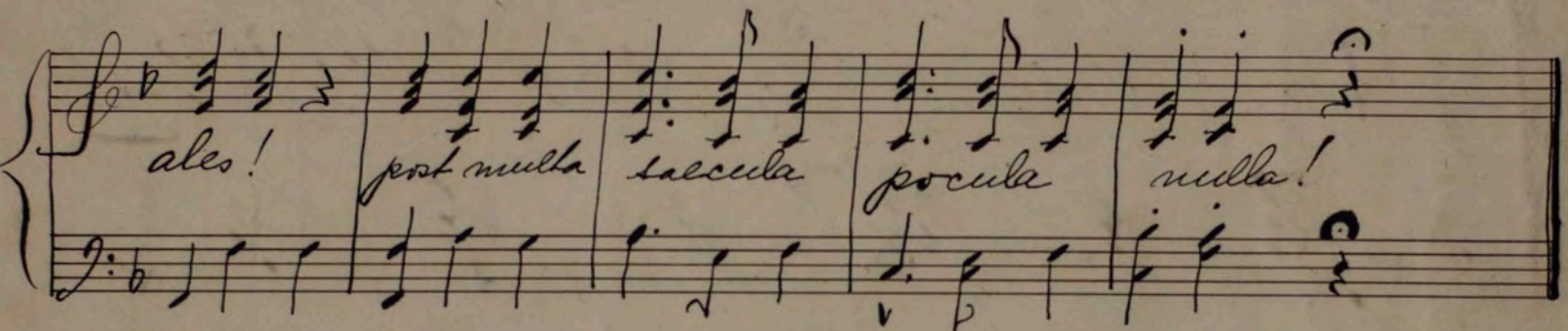
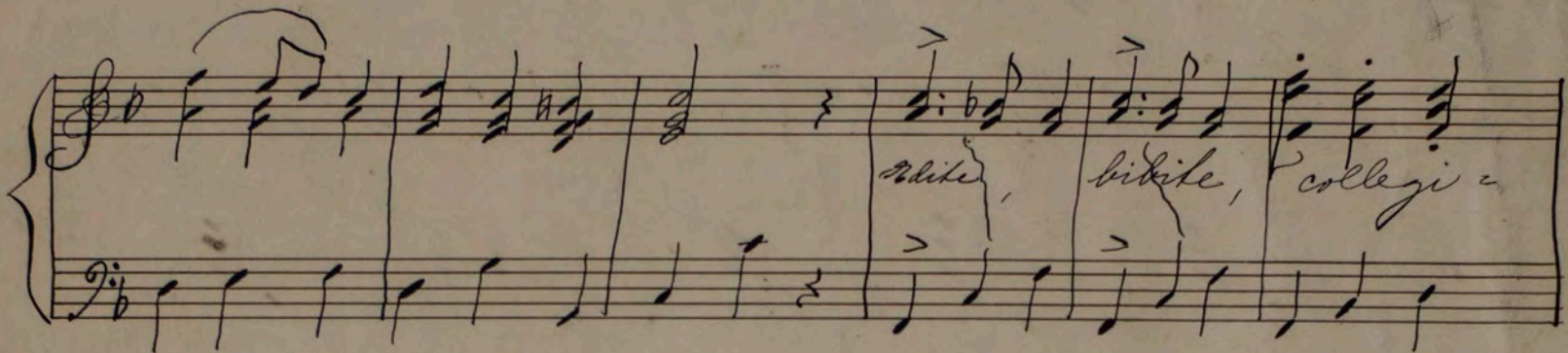
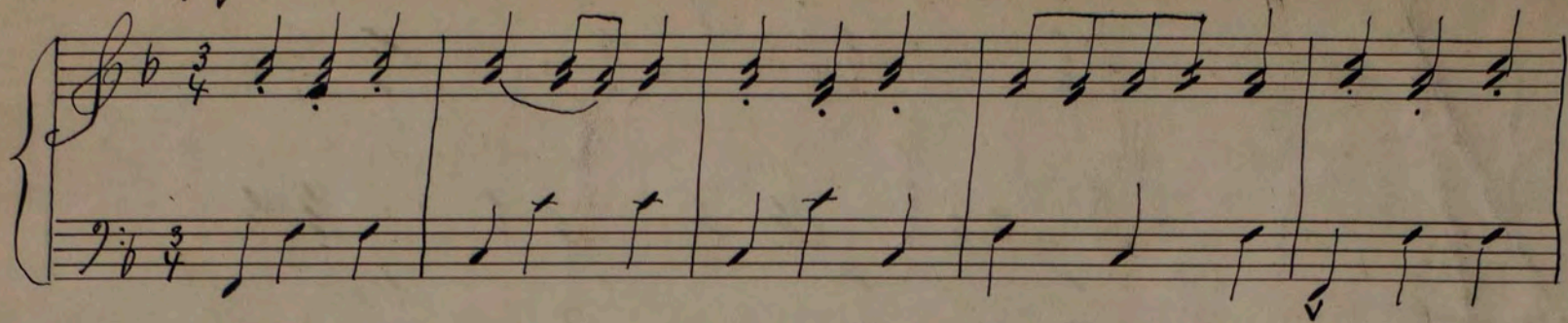
Handwritten musical score for the fourth system. It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. The music continues with chords and melodic lines. A 'p' (piano) marking is present in the middle of the system.

Handwritten musical score for the fifth system. It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. The music continues with chords and melodic lines.

Handwritten musical score for the sixth system. It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. The music continues with chords and melodic lines. A 'mf' (mezzo-forte) marking is present at the beginning of the system.

Kraftig

Altes studentisches Tafellied



Solveigs Sang

Un poco Andante

Handwritten musical notation for the first system, featuring a treble and bass staff with a 2p dynamic marking.

Handwritten musical notation for the second system, featuring a treble and bass staff with pp and ph dynamic markings.

Handwritten musical notation for the third system, featuring a treble and bass staff with mf and Ped. markings.

Handwritten musical notation for the fourth system, featuring a treble and bass staff with p dynamic marking.

Handwritten musical notation for the fifth system, featuring a treble and bass staff with con moto, mf, and Raddol markings.

Handwritten musical notation for the sixth system, featuring a treble and bass staff with Allegretto, pp una corda, and a final tempo marking.

Tempo 1°

Kanste vil der gaa i haade vinter og naa i.

og naa kommer med i og det hele aar i.

men engang vil du komme i det ved jeg vist i.

Og jeg skal nok vente for i det lorte jeg i det i.

ff

Gud styrke dig hvort du i verden gaar i.

Gud glæde dig hvort for hans fods kammerl staar i. !

Her skal jeg vente til i dig kommer i igen i.

Og venter du hist og se i vi træffes der min ven i.

Bj d. 2/5 - 98

Brigitte Kasper.

Barn Maskeraden.



6 ENKLA OCH VACKRA DANSER

FÖR PIANO.

Nº1. Vals

Nº4. Galopp.

Nº2. Polka.

Nº5. Française

Nº3. Mazurka.

Nº6. Lanciers-Quadrille.

Pr. 50 öre för hvarje nummer.



STOCKHOLM
ABR. LUNDQUIST

Konigl. Hof-Musikhandlare
Malmörsgatan Nº 8.

Einar Kaland
MUSIKHANDEL
Olaf Kyrresgd, 16, Bergen

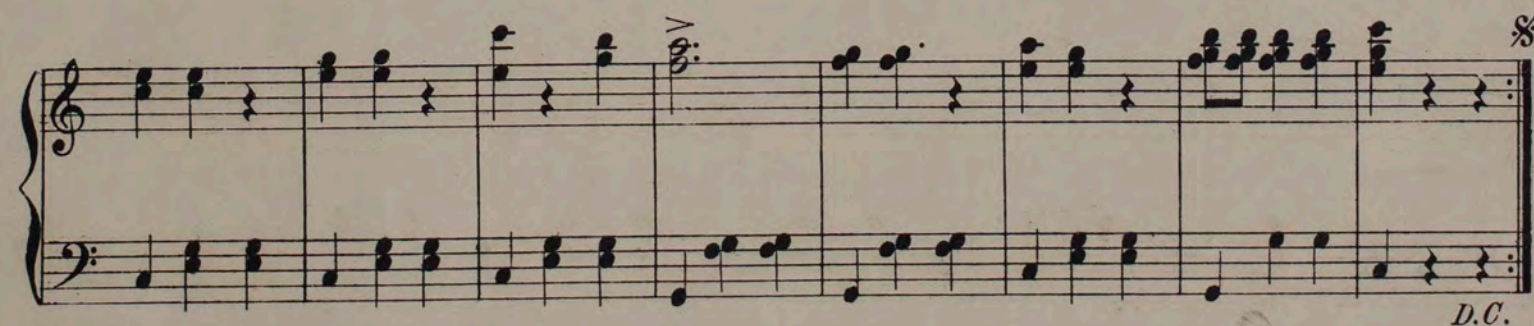
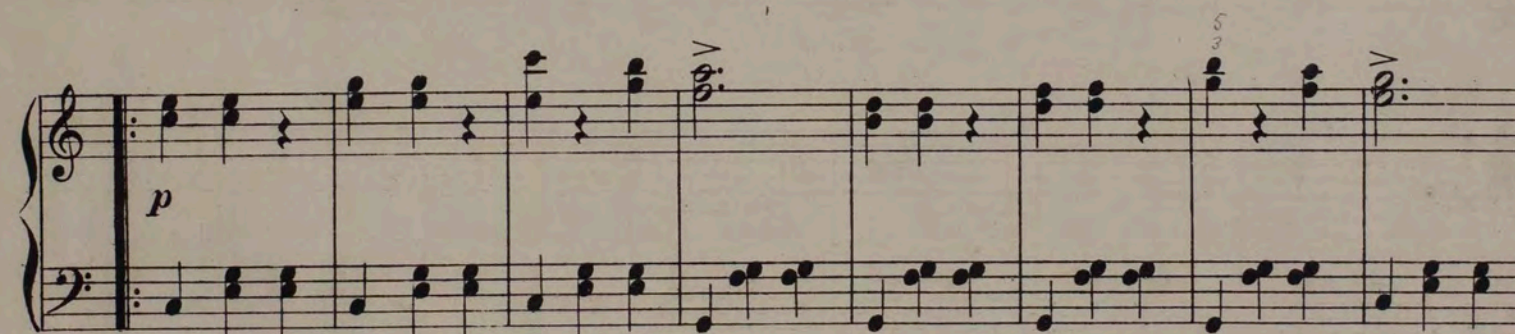
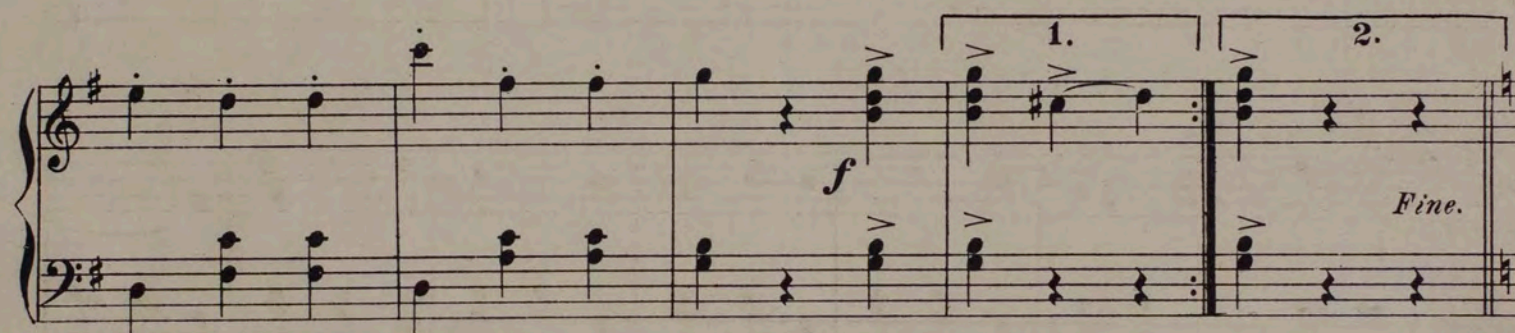
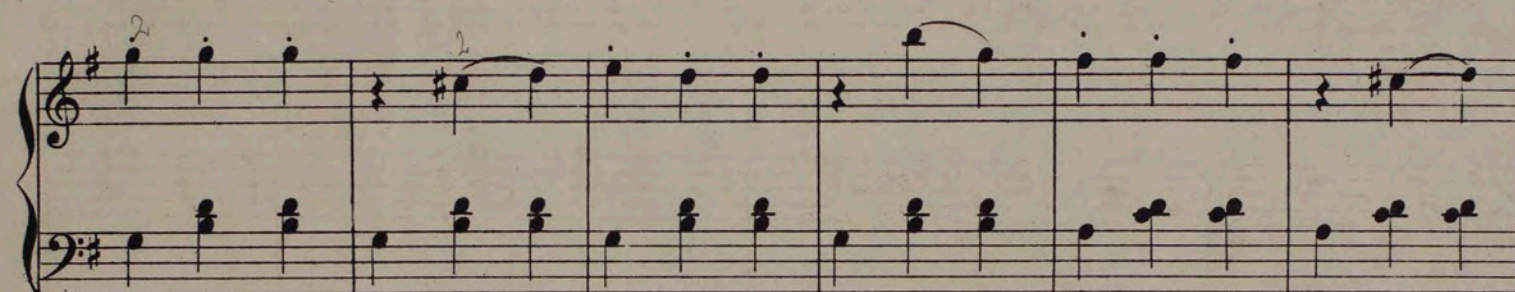
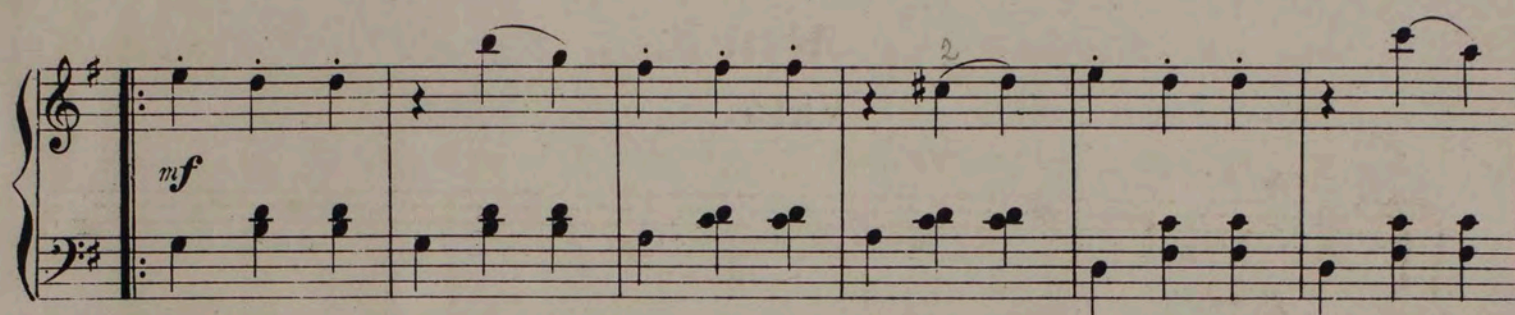
BARN-MASKERADEN.

№ 1.

Vals.

The musical score is written for piano in 3/4 time, key of D major. It consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. A section symbol (§) is placed above the first measure. The first staff of the first system contains a melody starting with a half note D4, followed by a quarter note E4, a half note F#4, and a quarter note G4. The second staff of the first system contains a bass line starting with a half note D3, followed by a quarter note E3, a half note F#3, and a quarter note G3. The second system continues the melody and bass line. The third system continues the melody and bass line. The fourth system continues the melody and bass line. The fifth system concludes the piece with a final cadence. The tempo and mood are indicated by the text 'p dolce' in the first system.

p dolce





Forlæggerens Eiendom for de skandinaviske Lande.

KJØBENHAVN.

Wilhelm Hansen Musik-Forlag.

SAA SØDT!

Sang-Vals af Rudolf Förster.

Vivace.

ff

Fine.

poco lento

p

1. Er	et	Kys	dog	ej	den	stør	ste	Lyk	ke	her	paa	Jord,
2. Bar	net	vox	er,	Længs	ler	fø	des,	Hjer	tet	staar	i	Brand,
3. Bryl	lups	da	gen	snart	op	rin	der,	Kin	den	staar	i	Glød,
4. Bli'er	hun	saa	en	graa	Mor	lil	le,	han	lidt	svag	af	Gigt,

rit.

a tempo

tænk	paa	det,	man	fik	som	før	ste	Kjær	tegn	af	sin	Mor,
med	en	Yng	ling	glad	man	mø	des,	øn	sker	ham	til	Mand;
al	le	Bru	dens	smaa	Ven	in	der	hvi	sker	hun	er	sød!
ej	de	Kys	er	mer	saa	vil	de,	endt	er	Elskovs		Digt,

rit.

skjøndt	maa	ske	man	skreg	og	skraa	led,	ret	et	lil	le	Skarn,	hen	des
og	en	Af	ten	ef	ter	Val	sen	faar	han	Mod	og	spør;	og	man
Sag	te	bort	fra	Fest	en	gaar	hun,	Vog	nen	kjø	rer	frem,	og	det
dog	hvis	Lu	en	end	nu	bræn	der,	ren	og	klar	som	før,		hvis

rit. *Lento,*

træt - te Øj - ne straa - led, mens hun tryk - ked ømt sit Barn - saa
fal - der ham om Hal - sen og af Kys bliør gan - ske ør - saa
før - ste Trykkys faar hun nu paa Vej - en til sit Hjem - saa
er de bed - ste Ven - ner, vil de kys - ses, til de dør - saa

con espress.

sødt, saa sødt har In - tet før hun fun - den, det
sødt, saa sødt, at Vid og Sands det dræ - ber, det
sødt, saa sødt, naar un - ge Hjer - ter glø - der, om
sødt, saa sødt, om dæm - pet end er Flam - men, naar

Led. *Led.*

Kys paa Bar - ne mun - den er al - tid sødt og blødt, saa
Kys paa kjæ - re Læ - ber er al - tid sødt og blødt, saa
si - den de saa blø - der, det Kys er sødt og blødt, saa
blot man hol - der sam - men, er Kys - set sødt og blødt, saa

sødt, saa sødt har In - tet før hun fun - den, det
sødt, saa sødt, at Vid og Sands det dræ - ber, det
sødt, saa sødt, naar un - ge Hjer - ter glø - der, om
sødt, saa sødt, om dæm - pet end er Flam - men, naar

ossia *rit.*

Kys paa Bar - ne mun - den er al - tid sødt og blødt.
Kys paa kjæ - re Læ - ber er al - tid sødt og blødt.
si - den de saa blø - der, det Kys er sødt og blødt.
blot man hol - der sam - men, er Kys - set sødt og blødt.

D. C. al Fine.

MA-BOM-77

MUSIKEN
Den evigglade
Kobbersmed.
T.F. Schild.
Op. 15.
HUMORISTISK
MARSH
Nr. 45 Op. 15.
FAVORITTER.
LES VOLONTAIRES

Humoristisk.
March-Polka
med Sang.

Vil du holde mit Raver!
Vals.
af
Krause

Skjærsliber-Mazurka.
af
Olfert Jespersen

	Kr. Ø.		Kr. Ø.
Höcher-Peter, Marsch-Polka af C. Leibold	35	Brandesky-Polka af Carl Lumbye	35
O Susannah! Polka af Chr. Jensen	35	Simpelmeyer-Polka af Carl Lumbye	35
Ved Tiberens Bred, Marsch Polka af Arthur Felix	35	Jorden rundt, Kvadrille af Georg Lumbye	50
Les volontaires, Marsch-Polka af Olivier Métra	50	Det véd jeg ej, det forstaar jeg ej, det er no'et jeg aldrig har lært, Vals af G. Steffens	50
Aarhus Tappenstreg, af C. C. Møller	35	Peter er fuld, Vals af Carl Erichsen	50
Den evigglade Kobbersmed, Marsch-Polka af C. Peter	50	Vi vil ha'e Luft, Polka-Mazurka af Carl Erichsen	50
Baller man los! Galop af Chr. Jensen	35	Paa Hjemveien fra Revyen. (En revenant de la revue) Marsch-Polka af L. C. Desormes	50
Leo Marsch (Motiv: Bu-vons sec) af Carl Leser	50	Gutter ombord, Polka af Carl Gottschalcksen	50
Boulangers Rekrutter, Marsch-Polka af Ant. Louis	50	La' Hønen gaa! Vals af Louis Forgeron	35
Gamle Tanto, Humori-stisk Marsch-Polka af M. Peuschel	50	Hold Dig paa Maatten, Kjære! Vals af Louis Forgeron	50
Der Wenzel kommer! Polka af Jos. Schindler	25	„La Menten kling“! Walzer mit Gefühl af Louis Forgeron	50
Musiken kommer! Marsch-Polka af T. F. Schild	50	Gaar'en saa gaar'en! Vals af Jens Kok	50
Paa gængende Grund eller Rutsch, saa ligger det heil! Marsch-Polka af T. F. Schild	50	Li'esom den var der, saa var den der ikke, Vals af Jens Kok	50
Wagener Vals. (Ach ein Walzer ist mein Leben) af Ludolf Waldmann	50	Driv Svinene i Stien, Polka af Jens Kok	50
Le petit Bleu, Vals af Leopold de Wenzel	75	Klabauter Marschen af Knasper	50
Med smaa Skridt, Polka-Mazurka af Fr. Jørgensen	50	„Rundt paa Gulvet“, Polka af Carl Erichsen	35
Tante Dibbern, Marsch af Emil Asche	50	Ein flotter Studio, Marsch af Ph. Fahrbaach jun.	50
„So wie Du“ (Schankel-Walzer), Vals af Ludolf Waldmann	50	Kedelflikkerne, Rheinländer af Wilh. Bley	50
Le petit Vin de Bordeaux, Polka af Leopold de Wenzel	50	Die Holzauktion, Rheinländer af Otto Teich	50
		Mens Leen gaar, Humoristisk Marsch af Wilhelm Fräsdorff (Komponisten til „Den evigglade Kobbersmed“)	60
		Ta-ra-la-bom-tra-la, Marsch-Polka af Theo Bonheur	60
		Vil Du holde mit Raver, Vals af O. Krause	50
		Skjærsliber-Mazurka (Kjøbenhavn N.) af Olfert Jespersen	60

KJØBENHAVN

WILHELM HANSEN, MUSIK-FORLAG.

La Scandinave.



MAZURKA

par

LOUIS CANNE.

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LA SCANDINAVE.

Mazurka.

LOUIS GANNE.

Moderato. (♩ = 72.)

Introduction.

Mazurka.

This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is B-flat major (two flats). The time signature is 4/4. The piece features a variety of musical textures, including arpeggiated figures, block chords, and melodic lines. Dynamics range from *p* (piano) to *ff* (fortissimo). Performance instructions include *leggermente* (lightly), *marcato* (marked), and *sf* (sforzando). The notation includes many accents (^) and slurs. There are also some markings that appear to be "Rw." with a checkmark and an asterisk, possibly indicating a recording or editing mark. The piece concludes with a double bar line and repeat dots.

marcato

sf *f* *sf* *sf* *sf* *sf*

leggermente

p *f* *sf* *sf*

ff

sf

dolce ed elegante *scherzando*

Trio.

mf *p* *mf* *p* *ff* *sf* *sf* *p*

sonoro e staccato

Re. *

The musical score is written for a Trio in 3/4 time, featuring a key signature of two flats. The notation is spread across six systems, each with a grand staff (treble and bass clefs). The piece begins with a mezzo-forte (mf) dynamic and a 'dolce ed elegante' character. It transitions to a piano (p) dynamic and a 'scherzando' character. The score includes various musical notations such as slurs, accents, and repeat signs. The piece concludes with a fortissimo (ff) dynamic and a 'sonoro e staccato' character.

First system of musical notation. Treble and bass staves. Treble staff has many eighth notes with accents. Bass staff has chords and eighth notes. Dynamics: *ff sonoro e staccato*, *sf*, *sf*. Rehearsal marks: *Re.*, ***, *Re.*

Second system of musical notation. Treble and bass staves. Treble staff has chords and eighth notes. Bass staff has chords and eighth notes. Dynamics: *sf*, *sf*, *p*. Rehearsal marks: ***, *v*, *v*, *v*, *v*

Third system of musical notation. Treble and bass staves. Treble staff has eighth notes and quarter notes. Bass staff has chords and quarter notes. Dynamics: *dolce*, *mf*. Rehearsal marks: *Re.*, ***, *Re.*, ***, *Re.*, ***

Fourth system of musical notation. Treble and bass staves. Treble staff has eighth notes and quarter notes. Bass staff has chords and quarter notes. Dynamics: *p*. Rehearsal marks: *Re.*, ***

Fifth system of musical notation. Treble and bass staves. Treble staff has eighth notes and quarter notes. Bass staff has chords and quarter notes. Dynamics: *mf*. Rehearsal marks: *Re.*, ***, *Re.*, ***, *Re.*, ***, *Re.*, ***

Sixth system of musical notation. Treble and bass staves. Treble staff has eighth notes and quarter notes. Bass staff has chords and quarter notes. Dynamics: *p*. Rehearsal mark: *S*

ben ritmico

Coda. *ff*

leggermente

marcato

sf *f* *sf sf* *sf sf* *p*

f *sf sf* *sf sf*

leggermente

p *f* *ff*

animato poco a poco

fff



SCHÖN JAPAN.

(LA MOUSMÉ.)

Japanische Mazurka.

Tempo di Mazurka.

LOUIS GANNE.

Introduction.

The Introduction section is divided into two systems. The first system is marked *p* (piano) and the second *mf* (mezzo-forte). Both systems feature a melody in the right hand and a bass line in the left hand, with dynamic markings *f* (forte) at the end of each system. The notation includes various musical symbols such as notes, rests, and accidentals.

Mazurka.

The Mazurka section is divided into two systems. The first system is marked *ben ritmico e ben staccato* (very rhythmic and very staccato) and the second *f* (forte). Both systems feature a melody in the right hand and a bass line in the left hand, with dynamic markings *ff* (fortissimo) and *f* (forte) throughout. The notation includes various musical symbols such as notes, rests, and accidentals.

This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by *p* (piano), *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). Performance instructions include *ben sonoro* (very sonorous) and *leggiere* (light). There are also markings for *Rw.* (likely *Ritardando*) and asterisks (*). The piece is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The notation is complex, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo.

ben cantabile e sostenuto

3 1 3

Trio.

p *mf*

*And. * And. * simile*

2

p

mf *mf*

*And. * And. * simile*

f *mf*

f *f*

sec. *marcato* *sec.* *scherzando*

sf *f* *sf* *f* *p*

sf *sf* *sf* *f* *sf* *f*

sec. *sec.*

scherzando 1. 2.

p *sf* *p* *f*

mf *f*

Qu. * *Qu.* * *simile*

mf *f*

[illegible]

The musical score consists of six systems of staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings include *p* (piano), *f* (forte), *ff* (fortissimo), and *fff* (fortississimo). Performance instructions include *Animato.* and *sec.* (second ending). There are also markings for *Re.* (Repeat) and **.* (Crescendo). The score is written in a key signature of one flat (B-flat) and a common time signature (C).

giss. Krohn

2/.

Til
Fröken A Bader.



C W 2019

Forlæggerens Eiendom.

Kr. 0. 50.

Christiania

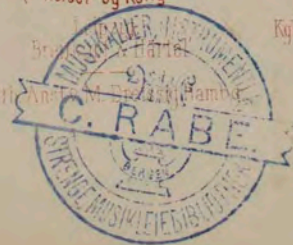


Carl Warmuth.

Stockholm.
F. Kari & Schildknecht
Abr. Lundquist

Kongl. Hof-Musikhandler.
H. M. den tyske Keiser og Konges Hofleverandør.

København
W. H. Hansen.
Kgl. Hofmusikhandeln



MAZURKA.

Olaf Paulus.

INTRODUCTION.

Andante.

MAZURKA.

PIANO.

8

p

rit. e dim.

p

8

mf

cresc.

8

f

tr

mf

Fine. Red. *

8

p

cresc.

f

tr

Red. *

8

mf

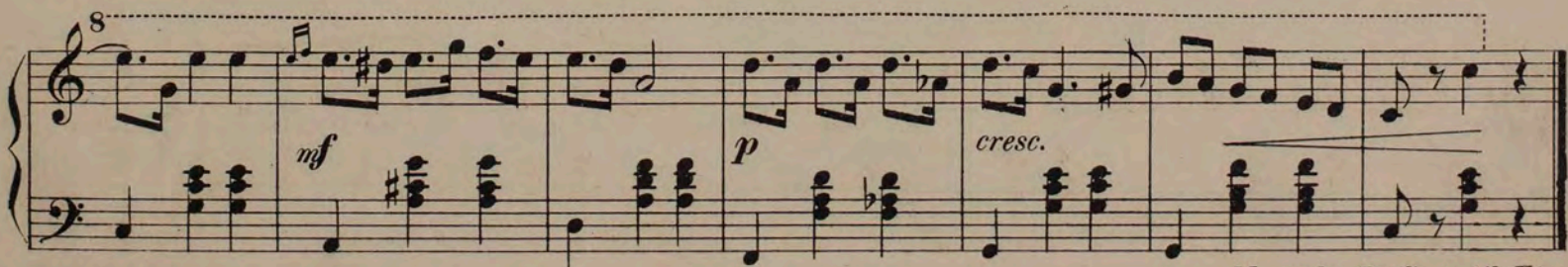
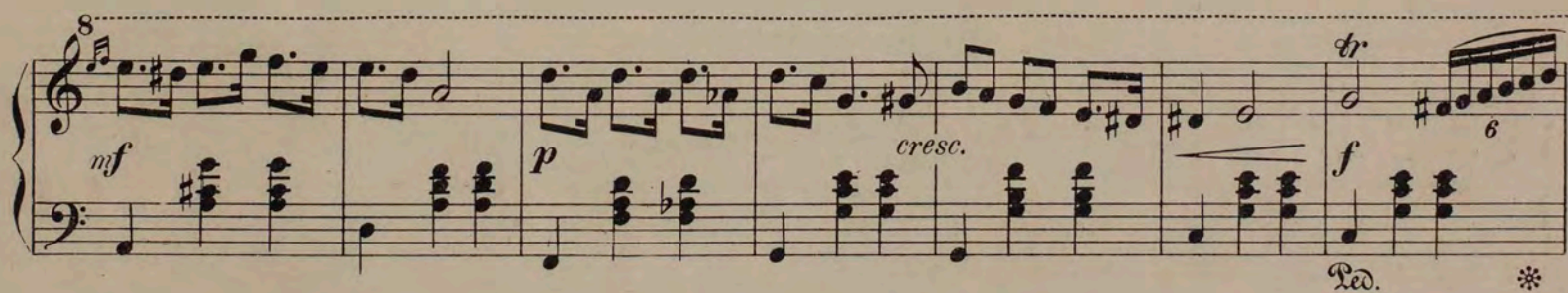
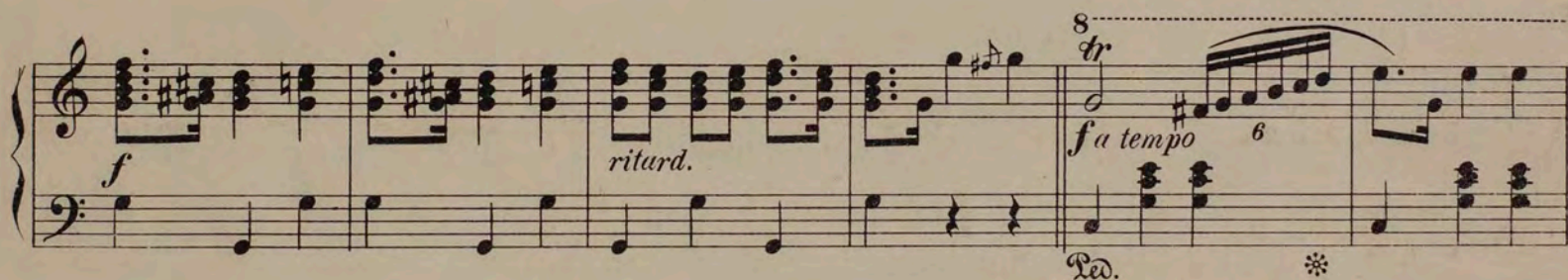
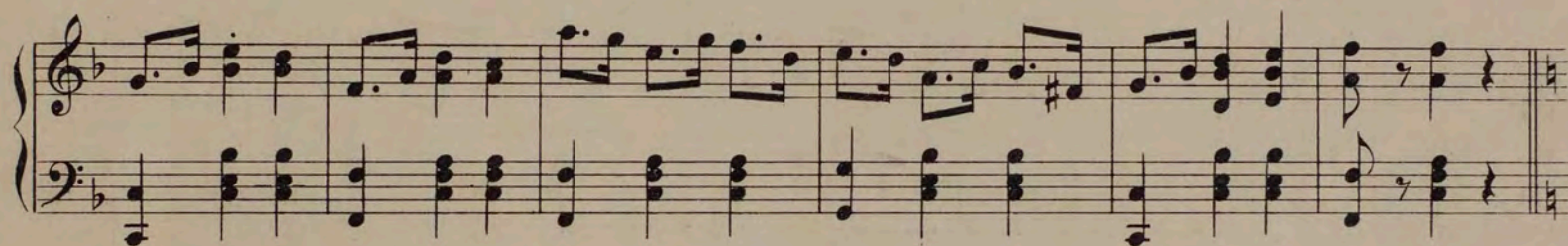
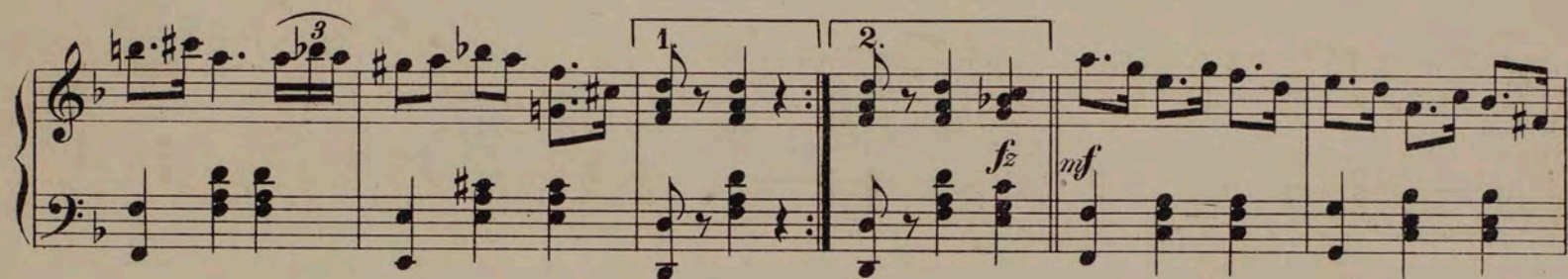
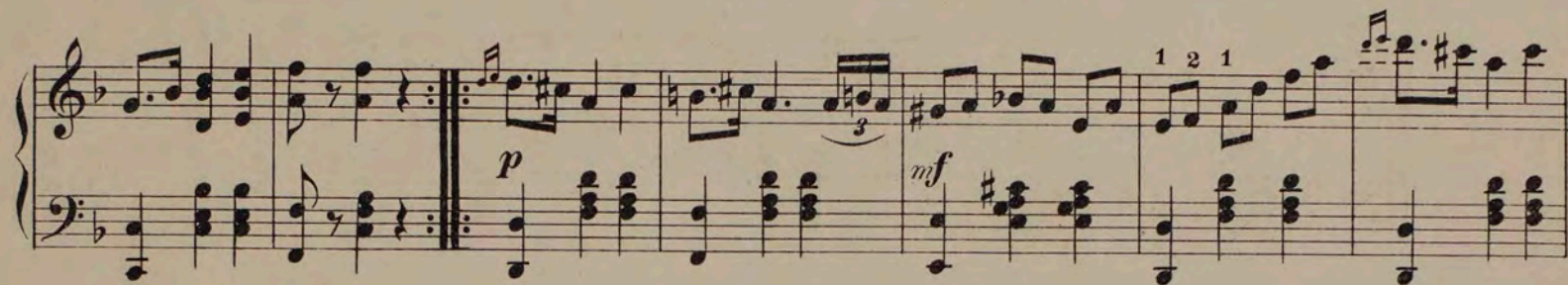
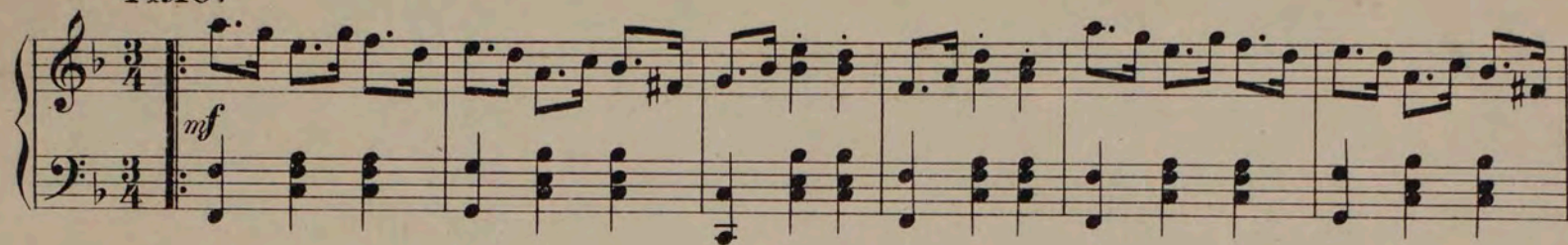
p cresc.

Mazurka Da capo til Fine, derefter Trio.

C. W. 2019

TRIO.

3



Mazurka Du Capo til Fine.



Kr. 0, 50.

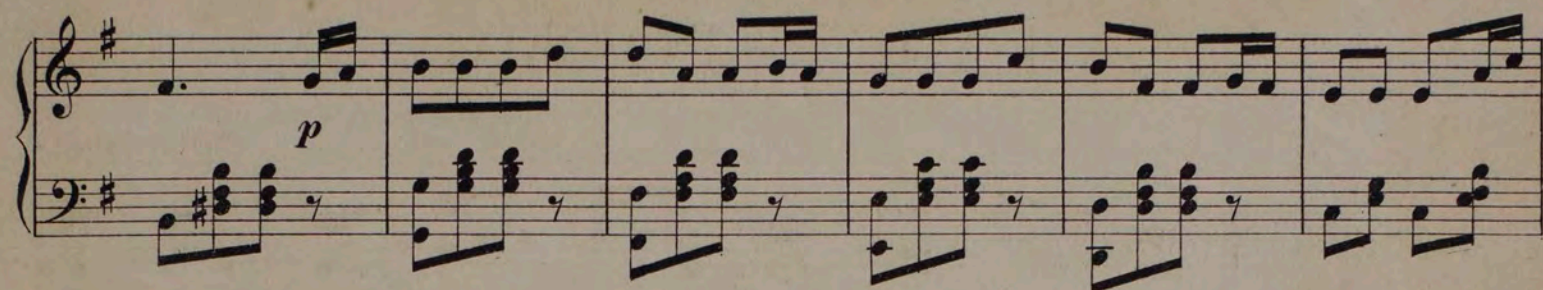
Christiania.
 Carl Warmuths Musikforlag.
 N^o 2276.

KADET - POLKA.

Wilh. Ringe.

Piano.

The musical score is written for piano in 2/4 time, featuring a key signature of one sharp (F#). It consists of six systems of two staves each. The notation includes various musical symbols such as treble and bass clefs, time signatures, key signatures, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system continues the melody and accompaniment. The third system introduces a mezzo-forte (*mf*) dynamic in the bass line, while the treble line remains at piano. The fourth system features a forte (*f*) dynamic in the treble line. The fifth system returns to mezzo-forte (*mf*) in the bass line. The sixth system concludes with a mezzo-forte (*mf*) dynamic in the bass line. The score is characterized by a lively, rhythmic melody in the treble and a steady, accompanimental bass line.



Handwritten musical notation for the first system, featuring treble and bass staves with a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as *f* and *p*.

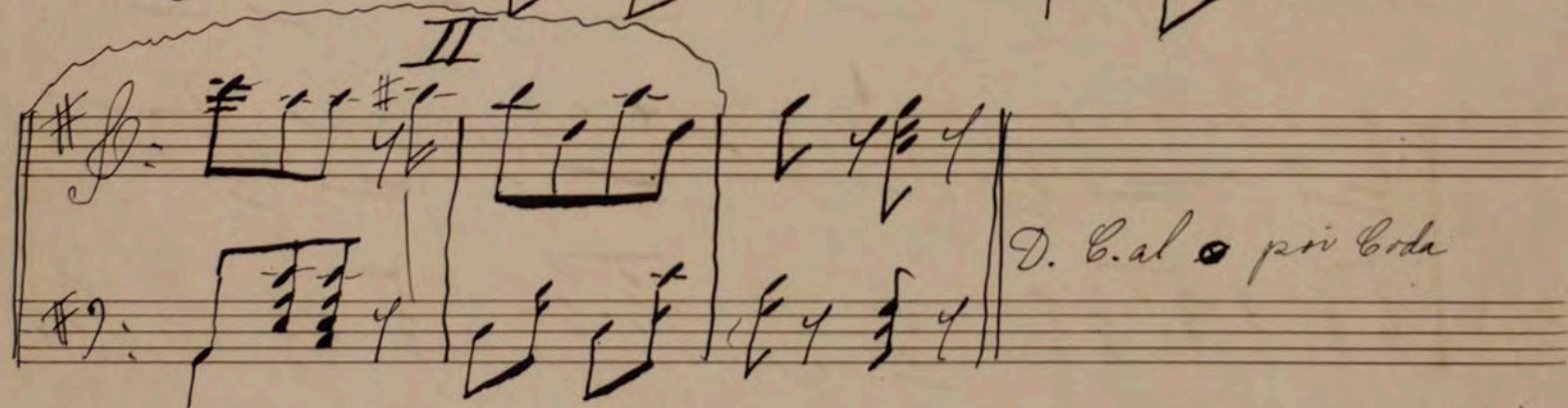
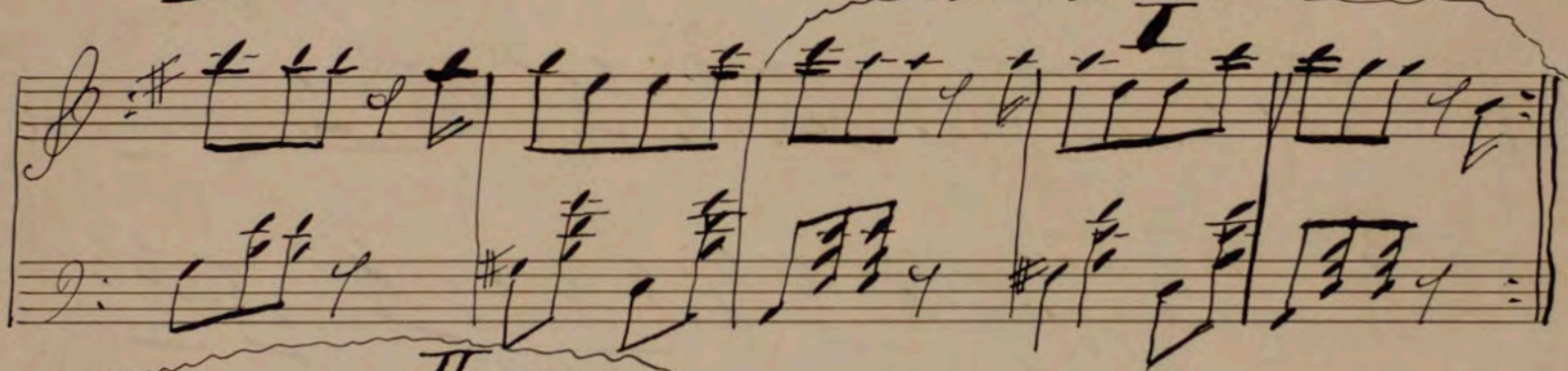
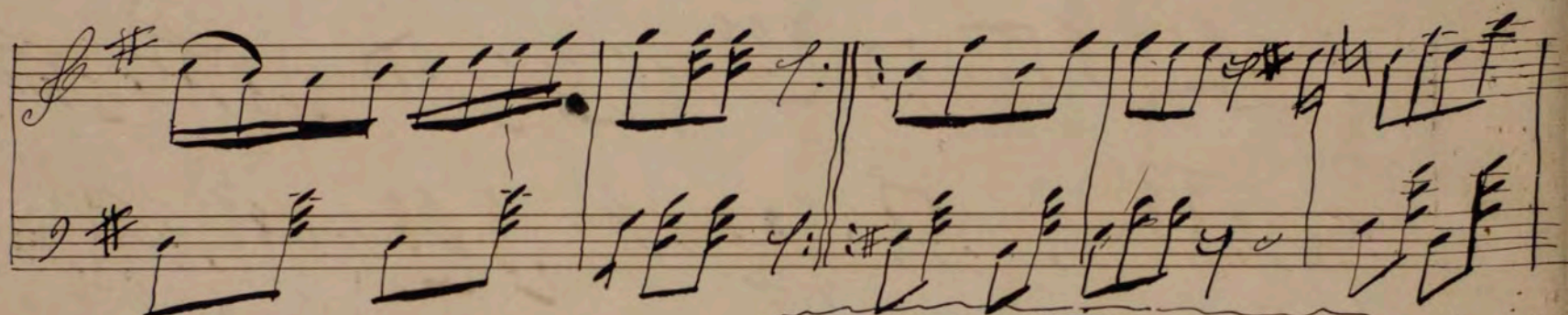
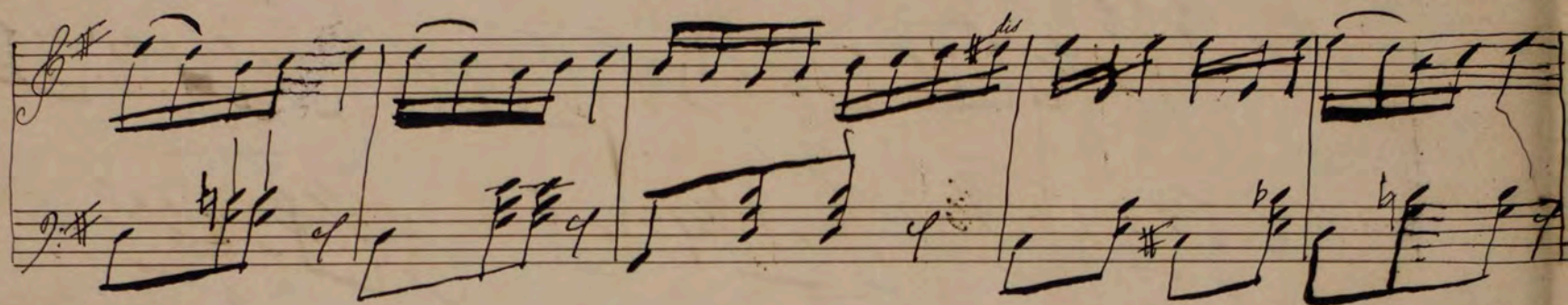
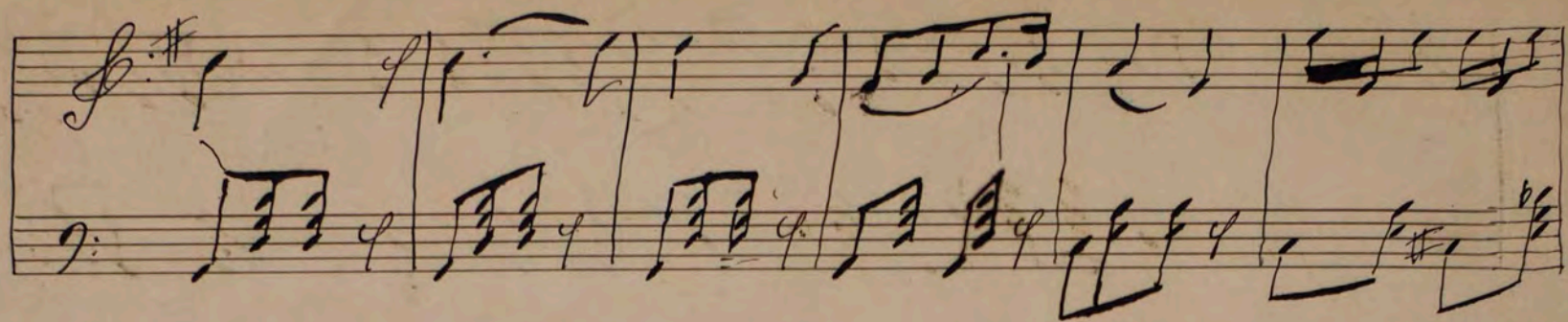
Handwritten musical notation for the second system, continuing the piece with treble and bass staves, maintaining the key signature and time signature.

Handwritten musical notation for the third system, featuring treble and bass staves with various musical notations and dynamics.

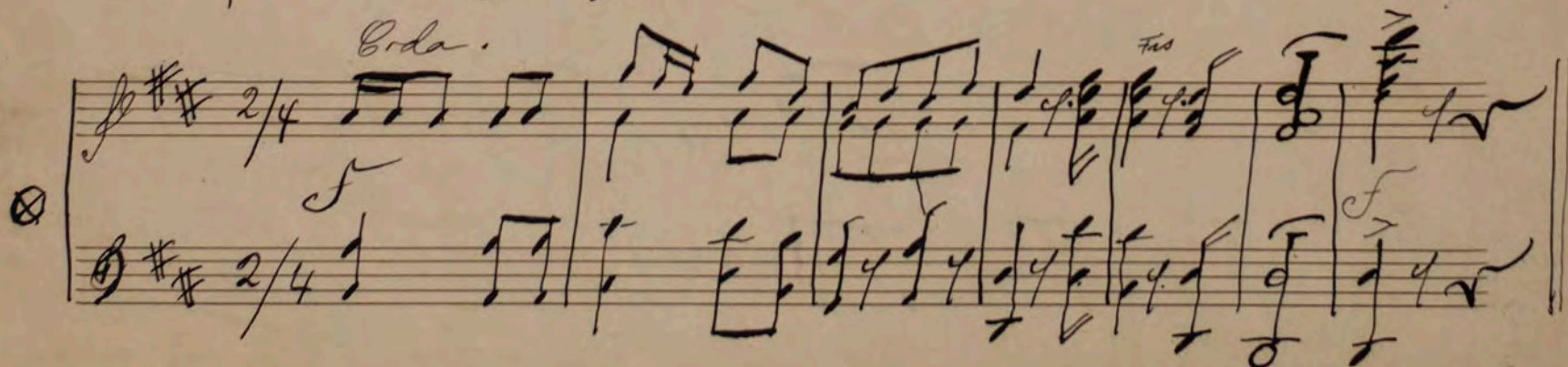
Handwritten musical notation for the fourth system, including treble and bass staves with musical notation and dynamic markings like *f*.

Handwritten musical notation for the fifth system, featuring treble and bass staves with musical notation and dynamic markings.

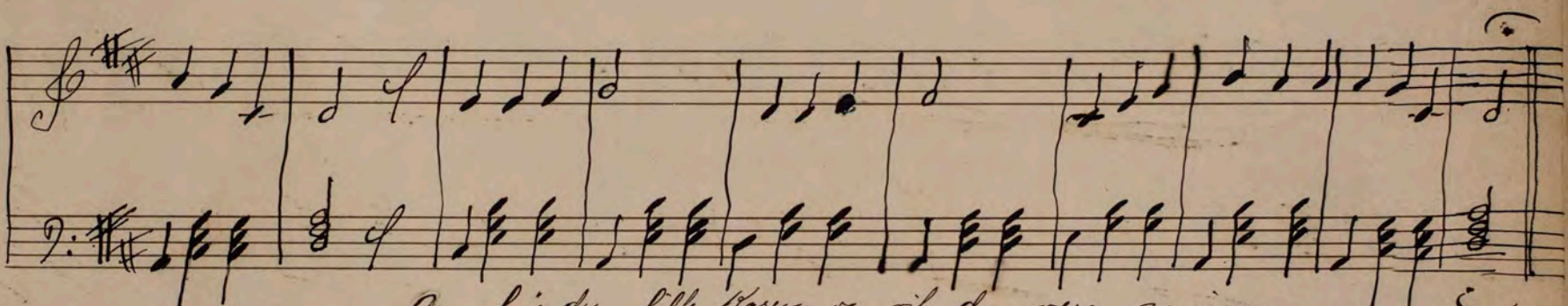
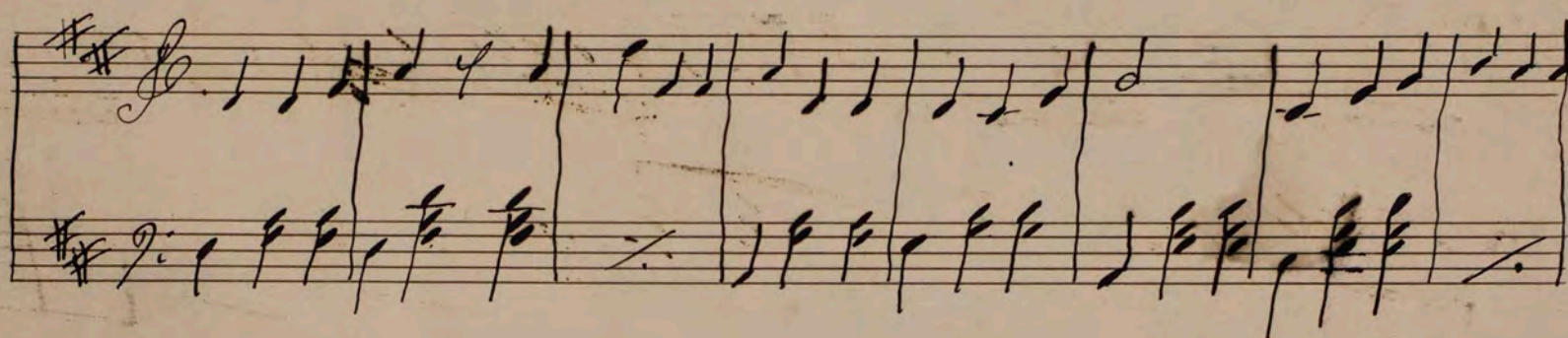
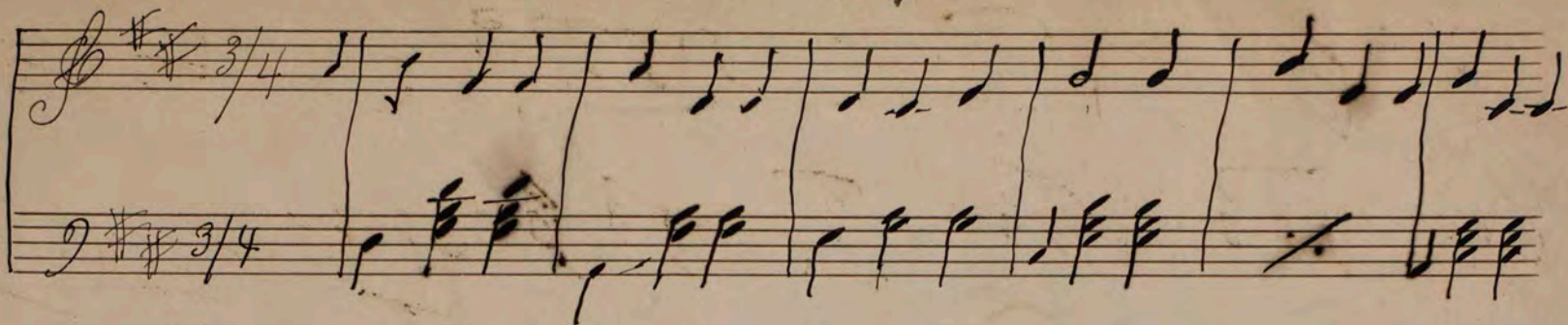
Handwritten musical notation for the sixth system, including treble and bass staves with musical notation and dynamic markings like *p* and *giz*.



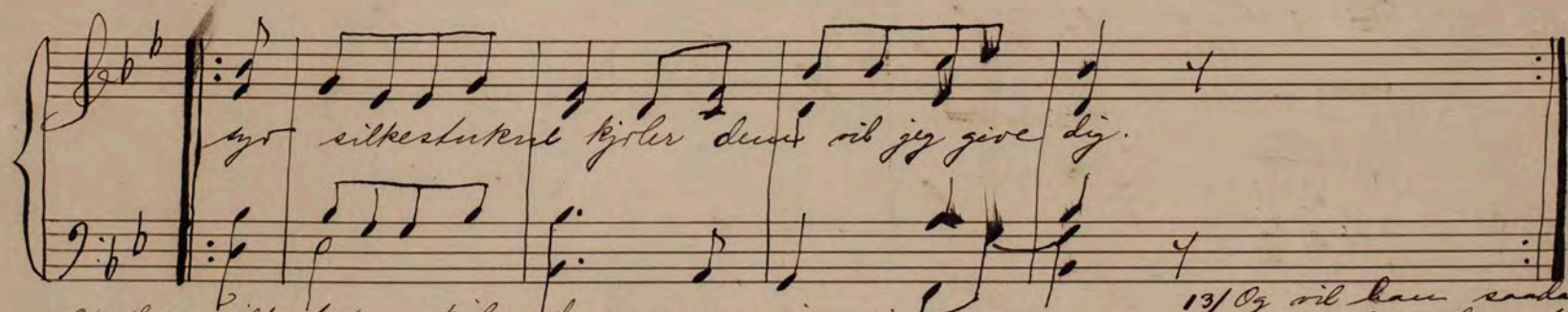
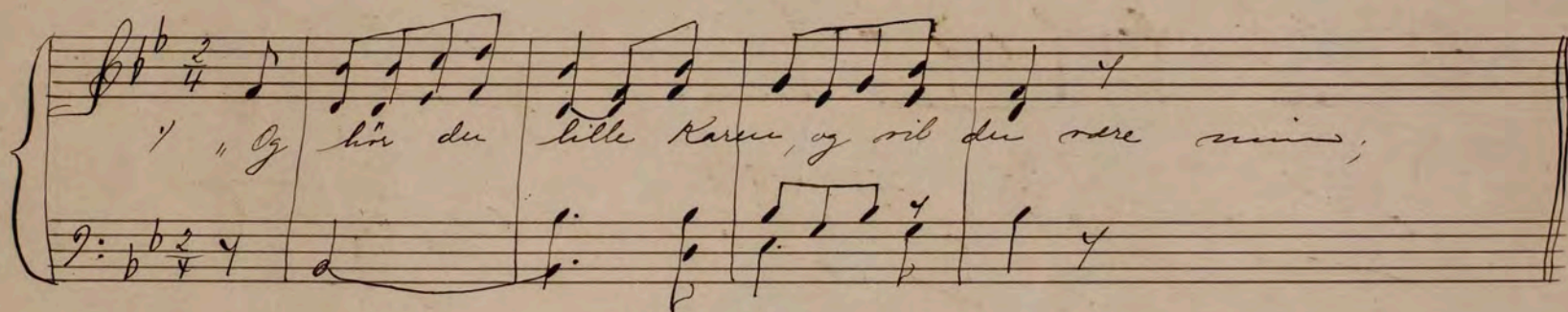
D. C. al cresc per Coda



V. d. 306-99. Birgit Krohn

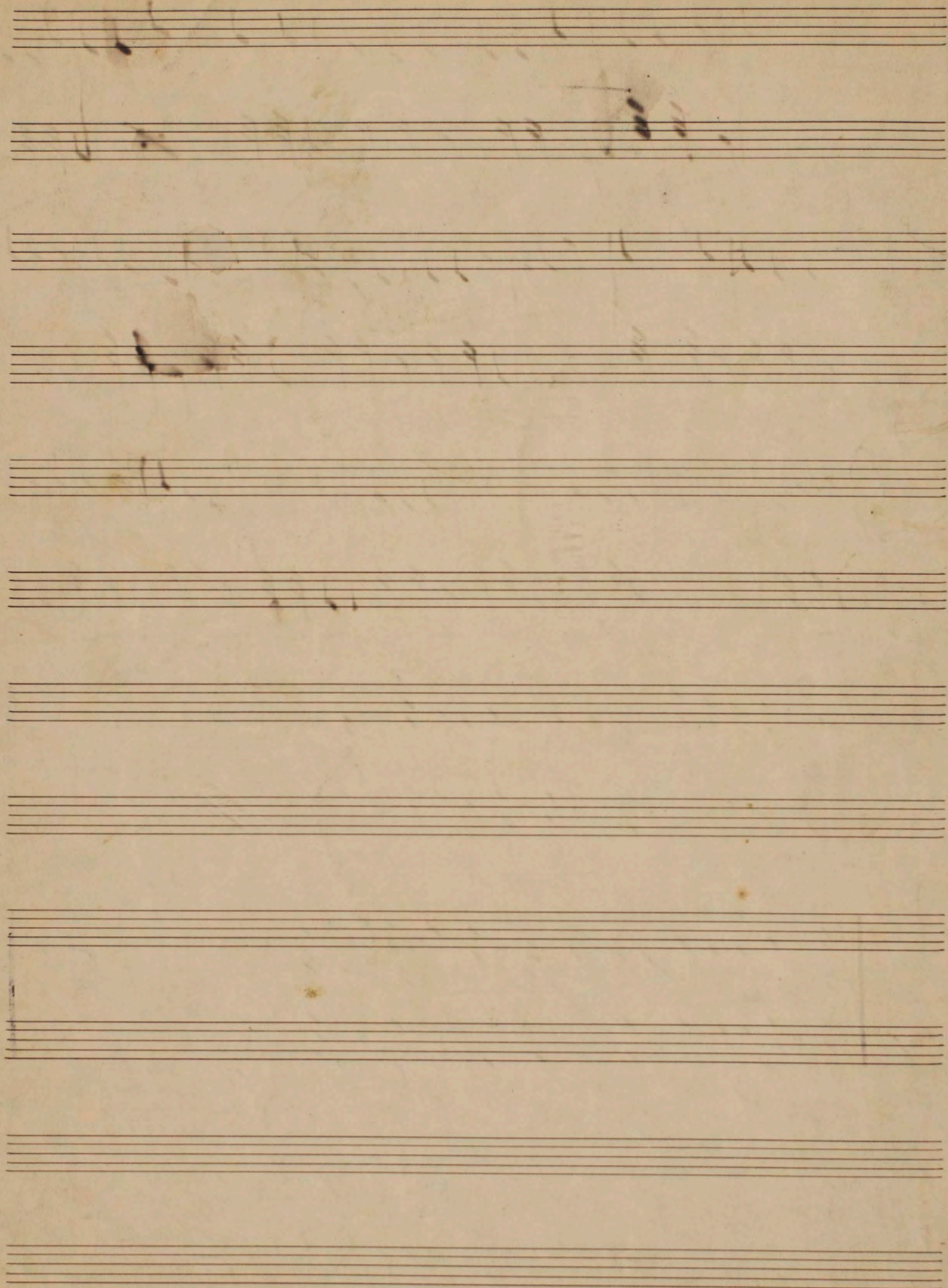


Da hør du lille Karen, og vil du være min.



- 2/ Syt silkestukene kjoler dem, passer jeg ei paa,
spjænk dem den unge dromming, led mig ned ad den gaa.
3/ Og hør du lille Karen, og vil du være min,
syt skibe udi fjorden, dem vil jeg give dig.
4/ Et stenkub udi skolen dit vil jeg give dig.
5/ Et slot og en festning, dem vil jeg give dig.
6/ Guldkroner udi England dem vil jeg give dig.
- 13/ Og vil han sandt gjøre
og sandt lyde vil
saa haak paa Gud i himlen
og sig den aldrig vil.
14/ De satte lille Karen i syngestuen med
saa hendes rosenkinder de blegede derude.
15/ Saa tog de lille Karen, la' hendes lig paa haar
og alle slottets jomfruer de kruset hendes haar.

- 11/ Og hør du lille Karen og vil du være min,
da leder jeg dig satte i fangehaaret ind.
12/ Og lider Karen gik sig for drommingen at staa:
den lille hals havde forsmædet mig saa.
16/ Saa la' de lille Karen i ligtestuen med
og alle de Guds engle sig profete derved.



HARMONIKA- VISE

ved

BJØRN HALLDÉN

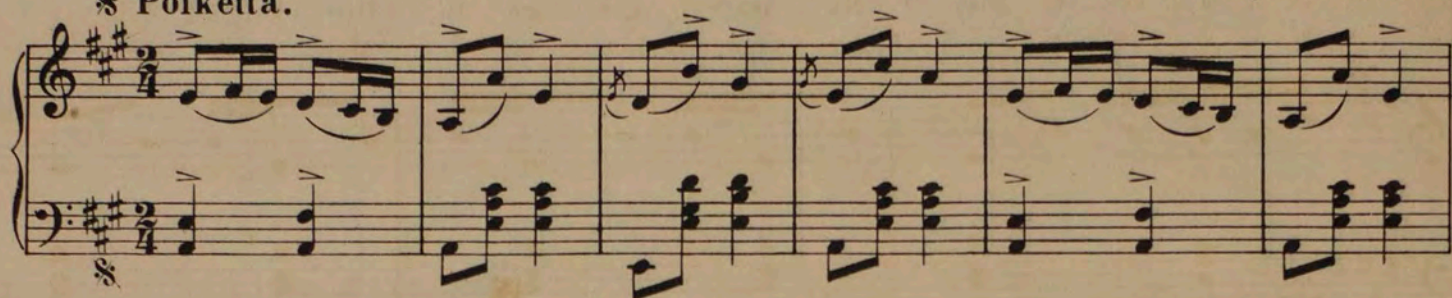


*Forsæggerens Ejendom
for alle Lænde.
Kjøbenhavn & Leipzig
Wilhelm Hansen,
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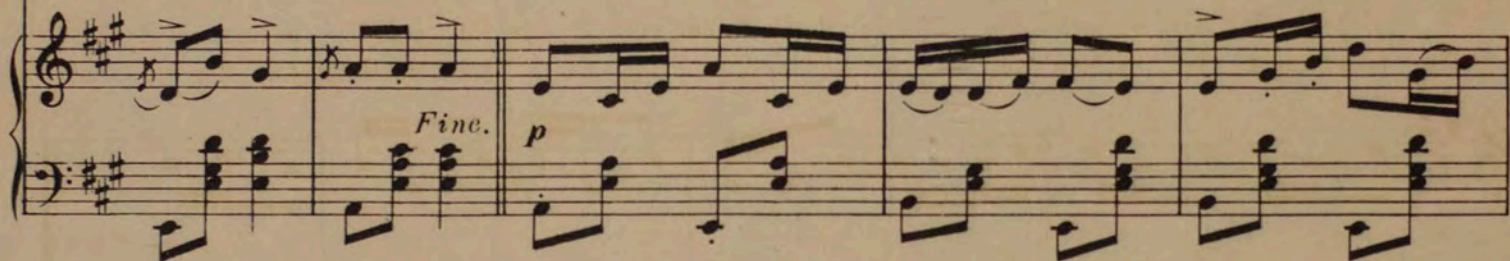
Harmonika-Vise.

§ Polketta.

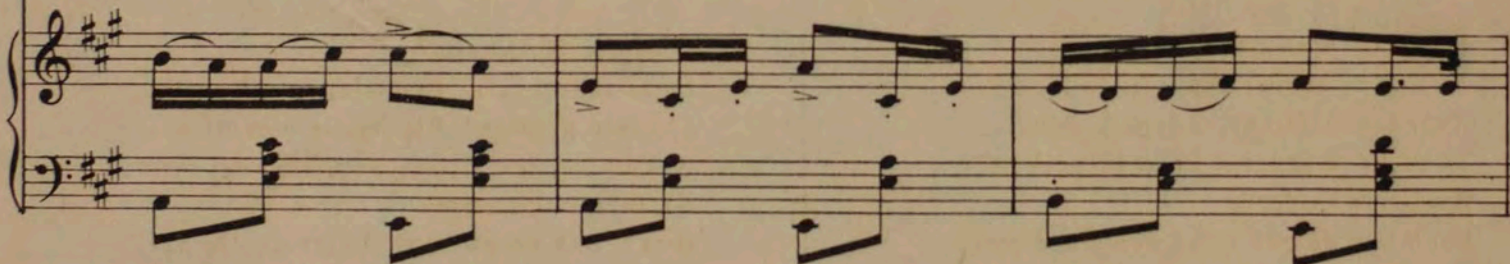
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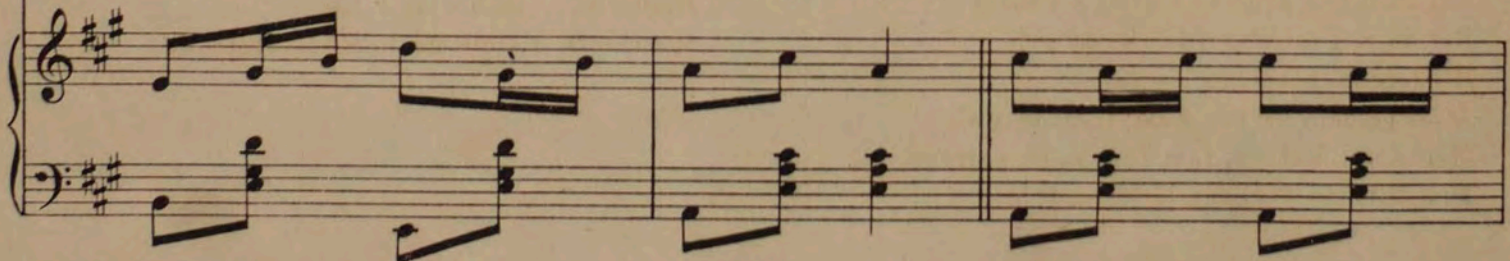
1. Hi - a - de - ri - a, å Hi - a - de - ral - la Nu ä de som - mar å
2. Hi - a - de - ri - a, hi - a - de - ral - la Kor - na i bå - sa å



nu ska vi tral - la, nu ska vi gån - ga så män - ga så män - ga å
hä - star i stal - la fått hva di tarf - var, å släd - dar å harf - var, di



stäl - la te dans ve ett vä - ga - skäl. Hi - a - de - ral - la, å
sof - ver på å - kern, tess da - genblirljus. Hi - a - de - ral - la å



hi - a - de - ri - a, Nu ska vi gån - ga te flic - ker å fri - a.
 hi - a - de - ri - a - der kom - mer Lot - ta å Maj - a å Fi - a

Hej E - rik Nil - se, si opp! du går vil - se! Vänn um, å slå föl - je, dä pas - sar sej väl!
 flin - ka i be - na. Men säj hvar ä Le - na? Säjä, hvar ä Le - na? Hvar hål - ler ho hus?

D. S. al Fine.

3.

Hiaderia hiaderalla
 Nu kan vi börja i alla fulla falla.
 Hvar tar si flicka; guppa å nicka,
 Vänn Er å snurra, Dä ä ju polkett!
 Hiaderalla hiaderia
 Usch hva dä går te bå svänga å vria.
 Nå Kalle-Petter, ja tror du blir svetter,
 Fast Majtorpa-Elin ä liten å nätt.

4.

Hiaderia hiaderalla
 Jänka dej unna! Ur vägen dej knalla!
 Skäms för te skuffas å gräla å knuffas!
 Rör dä mej inte? Jo, dä ska du si!
 Hiaderalla hiaderia
 Ja, si på den, dä var bäst för'n te gnia!
 Morsker i käften, fast förr ja ha täfft'en,
 Men allri i lifve, han lätter mej bli.

5.

Hiaderia hiaderalla
 Sams ska vi vara, fast blogen vill svalla.
 Stå inte grätten! Bju opp te polketten
 Å knip dej den flicka, som likar dej mest.
 Hiaderalla hiaderia
 Hva? Ska 'du gå nu? Åh, du ska'le bia.
 Så.....du går däråt.... förstår hvart dä bär åt!
 Du ska fälle hälsa! Ajöss te härnäst!

6.

Hiaderia hiaderalla
 Nu ä dä sommar å nu ska vi tralla....
 Hiaderia.... dä börjar å lia
 mot môern å slute mä hannklaverstralln.

Fra vore Vise-Aftener.

Fiskeren synger af Holger Drachmann. (<i>F. Andersen</i>). 50 Ø.	Fa'r Lazarus af Edv. Söderberg. (<i>Ch. Kjerulf</i> , Op. 26, Nr. 1)..... 75 Ø.
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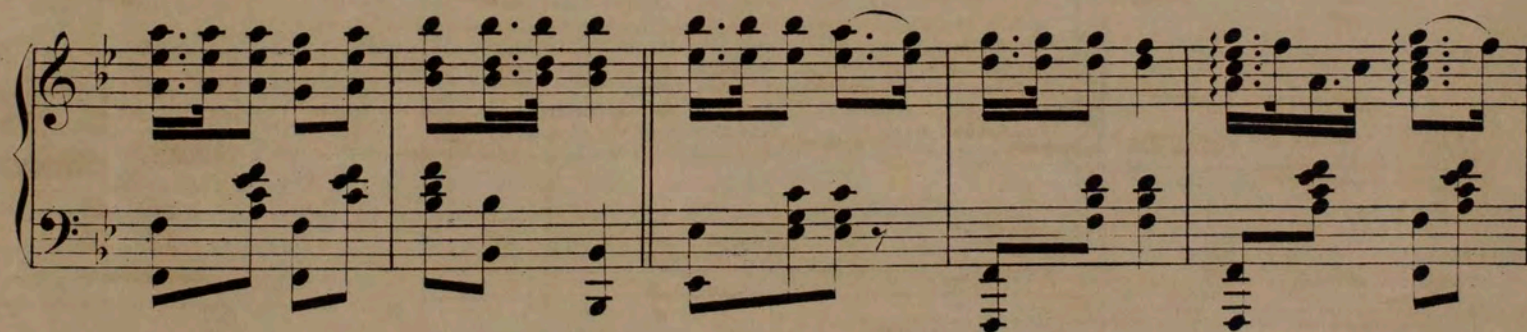
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